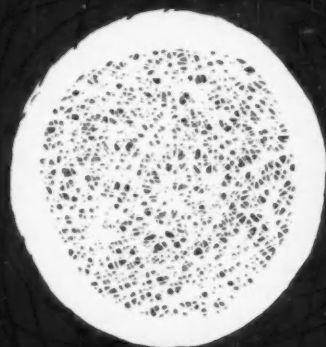


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VOL 75, NO. 1

## MUSIC

PETER YATES

### SCHUBERT, BERG, PARTCH, TREMBLAY

Some tie their prescience of beauty to melody, at the level of tune or above it. Tune would seem to depend on rather simple harmonic relationships, in relatively direct rhythm; these in the work of a master allow the widest scope for variations. Melody may be very complex, in devious rhythmic balances; variation of such a melody will be internal, by embellishment, or by slight displacements, or as in strophic song by a change of stanzas to the same notes. There is a question whether any combination of sounds which the mind cannot ultimately reduce to melody can be said to exist as music. The ability in the listener to apprehend music may be the distinction between random sound, however rigorously ordered by some system, and effective music. Such an open-end definition plays to the arguments of those whose musical comprehension is limited by their incapacity to hear melody where to others melody is quite evident; it does not deny the claims of the more fortunate.

Musicology stumbles at the door of melody. Here is a book, *The Art of Melody* by Arthur C. Edwards, written in Los Angeles, which strives towards the condition of musicology by assembling quotations, with footnotes and apparatus, from sources of the most varied competence. Nothing in it will distinguish a melody from a non-melody, nor does it convey any art by which a melody may be surely composed. Melody and variation, the chief means of music in any race or nation, are as closed to the eye of one who would explain them as they are open to the creative ear. Mr. Edwards has wasted my time; I trust he has received at least some professional satisfaction from the waste of his.

No. LXIV of the Bollingen Series is a volume, *Sound and Symbol, Music and the External World* by Victor Zuckerkandl, translated from the German. The index lists as many authors as composers, as many scientists as authors. The single reference to Palestrina is this sentence: "How carefully Palestrina, where he deems it necessary, disposes the different combinations of high, middle, and low voices—difference of pitch is, then, a matter of essential concern to him."

This would apply as well to any child picking out a tune on the piano. Here are three index references to composers set together in one sentence: "What creates difficulties for the uninitiated in the late Beethoven, in Bruckner, in Stravinsky, is not the language but the person, the personal nature of the thoughts formulated in the language." I found the same true of myself in my solitary composition. This is the sole reference to Stravinsky.

The Macmillan Company has sent me a book, *Schubert's Songs* by Richard Capell (second edition, revised, 1957). I am not a specialist in Schubert's songs or in song literature, though I know a good deal of it. I have, alas, not the slightest gift of song. At times I believe I would rather have had James Joyce's or G. B. S.'s native gift of song than have written their books.

Richard Capell and I share a minor art or esthetic problem: we try to reduce experience of music into words. His text is as free of footnotes as mine used to be before I discovered, cocking an eye at musicological solemnities, that footnotes can be fun. In this book Mr. Capell essays the prodigious task of finding words to describe, individually, all or nearly all of Schubert's some six hundred songs. To explore how well he does this, I have borrowed from the Public Library a small pile of books about Schubert and his music. Having looked into these I am convinced that he does the job about as well as it has been or is likely to be done, though the biographical fragments accompanying each chronological chapter of song-commentaries are scarcely adequate to explain the circumstances conditioning the emergence of the songs. But I find the same trouble in every work about Schubert, with two exceptions. *Schubert, A Musical Portrait*, by Alfred Einstein presents the relevant information, with such gossip as a good biographer believes necessary to give his subject a complexion, links origins, explains whatever he is able to explain and sentimentalizes what he cannot. Sir Donald Tovey's article in *The Heritage of Music* tells, with no sentimentality, more about Schubert in a few pages than Einstein managed in a book, though it will not replace Einstein as a work of reference. The other volumes, excepting Eric Otto Deutsch's collection of Schubert documents, are made up of musicological sentimentality, in varying densities, accompanied by the modulatory parsing which professors believe indicates knowledge of the art.

The fact is that Schubert is so German that Germans cannot see

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him; they can only feel him. By Germans I do not mean the Baltic race of material and industrial conquerors, whose grasp never quite reaches their ambition; I mean that mid-European culture of theoretical sentimentalists, whose minds fasten with an iron logic on intangible relationships, while their senses avoid the realities of common apprehension; for whom music, which combines in the most real manner precise discipline with imprecise speculation, is the one ultimately valid means of expression. We know almost nothing of Bach's, or Haydn's, or Beethoven's opinions on any subject except music. Mozart regarded human beings with a dramatist's eye, yet he is mute as Bach about the circumstances attending the deaths of his own children. Only as German art tends to the Italian does it substitute visual for imaginative outline. The proper term for German art, in every age, is expressionism; what proceeds from the visual is gross, and refinement occurs in the subtlety of the imagination. In German art we are aware of the concrete idea rather than the person. Bach's musical conceptions of theology consume national and churchly divisions. In Goethe the idea of sentience fogs accuracy of event or characterization: Werther and Wilhelm Meister are not characters but substitutions. Goethe's fingers will beat verses on his loved one's naked back; this is vulgarly true and he tells us so in a poem. But the accuracy of his characterization is no more than the ambience of his own emotion, not what his characters feel and know but what he feels about them. He is the master of the lyric, because he hears words as finalities. His lyric art becomes vague and even clumsy in translation.

To understand Schubert's songs we must recognize them to be generalizations, which at their best, which is more than half the time, in some 300 songs, raise to a higher power the implied feeling or vague intention of a poem. With few exceptions, the significance of the lyrics that he set to music can be conveyed in another language only by his music.

The precision of the English lyric consists in the extensive linking of words by many means; the context is at least as important as the feeling, which is usually a fairly exact statement. The presence of the poet, if he is present in his poem, is dramatic: he sees, feels, states. Feeling alone will not suffice for him. In this regard contemporary American poetry has many affinities with the German. Even William Carlos Williams, who vigorously resists Germanic constructions in the American lyric, is subject to a Germanic expressionism of sentiment. The lyric in English resists music. Music may set or accompany it; the art of song in English is not less than in German. In good English-speaking song the music seldom extends or generalizes on the lyric. A proper English-speaking song gives no more than the poem itself enriched, however much current taste may prefer Purcell over Nahum Tate.

Schubert came, as Tovey and Capell make clear to us, exactly at the right time. "His simplicity," Capell tells us, "... could not have been tolerated in a sophisticated society. In Schubert it was passionate and divinely expressed; but not even the chance of one day producing a Schubert could induce the polite world to listen encouragingly to all the uncritical sentiments of its adolescents ... That sincerity of Schubert's ... what destruction might it not have worked if it had been forcibly planted on Dowland or Purcell! ... Not very common and not very rare, perhaps, is Schubert's adolescent purity of character—guileless, unaware of cynicism, incapable of cruelty. But it was, we should say, unique in an artist so possessed of the very highest gift of expression."

Instead of composing before a courtly society, Schubert made music among his friends, a middle-class group still relatively uncritical, absurdly sentimental, isolated in a German provincialism having its apotheosis in Goethe, who was German to a degree that would never apply to Beethoven, Mozart, Haydn, or Bach. To comprehend Schubert we must admit that his genius rooted in the same provincial sources as his friends' sentimentality; he was transcendently greater but not different. He could tell a good poem from a bad but was not fastidious about its style or content. His gift of melody stemmed from German folksong, transmuted by sheer concentration in his subject. His search for a musical equivalent, whether of an object in nature or a subjective feeling, transformed but did not translate. When his subject was a poem, he sought in the poem some expressive focus which would be for him its meaning rather than its context. When his subject, in abstract music, was a melody, he elaborated it by altering the melody itself, rather than by the addition or counterpointing of melodies. He preferred to retain the melody whole rather than expand on the intervallic fragments. His gift of melody was so elaborate as to

(Continued on Page 8)



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## ART

DORE ASHTON

Since Arshile Gorky died in 1948, a volume of Gorky lore has accumulated and many footnotes have been written about his role in the formation of current American painting. He has been credited with a lion's share of originality by some critics (curiously enough, mostly in Europe) and damned as an eclectic by others. Both viewpoints are partially right since Gorky was both eclectic and original. But it must be remembered that Gorky was born in 1904 and that he died at that moment when other American painters of his generation were just beginning to assert the independence of a mature style.

Like his contemporaries, among them deKooning, Pollock and Rothko, Gorky submitted to enlightenment from older painters. And, along with a considerable group of restless New York painters, Gorky partook of the temporary inspiration provided by celebrated European refugees who came to the United States during the war. His contacts with the Surrealists, above all, seem to have affected him.

But Gorky's susceptibility to outside influences was perhaps more complicated in motivation than in the cases of other painters. He was a conscious student of his precedents, and he was acutely sensitized to the real, or poetically real existence of the past—his personal past as well as the past of art. He seems to have nurtured the process of memory and fed on the sweet ache of nostalgia. It wasn't only that he revered old masters, or that his childhood kept recurring thematically in his work. It was a deeper need of identification with constant sources. In a sense, Gorky was a true inheritor of the 19th-



Afro  
Tempo Coperto  
Courtesy Catherine Viviano Gallery

century Romantic tradition in that he carried in him the agony of awareness—awareness of his own deep attachment to a past, and awareness of the artist's imperative to put distance between all that is loved and past, and that which must be created. He, like most contemporary painters, was obliged to travel light, disposing of the baggage of what he already knew and loved. To effect this condition or obligatory adventuring, Gorky probably had to endure a constant state of psychological imbalance, a state of paradox. His paintings are poignant records of a tragic struggle with self and history. (For even aside from the tragic aspect of Gorky's personal life, there was a faint quality of tragedy in almost everything he touched.)

Gorky's rigorous emotional journey naturally found expression in his work. His voluntary exposure to the work of other painters resulted in the hybrid earlier work which has been justly called imitative and eclectic. But they were early paintings by a young painter capable of uninhibited admiration and assimilation. Harsh critics of this early period should ponder Paul Valéry's careful description of the creative process:



Arshile Gorky  
One Year the Milkweed  
Photograph: Oliver Baker  
Courtesy Sidney Janis Gallery

"It takes two to invent anything. The one makes up combinations, and the other one chooses, recognizes what he wishes and what is important to him in the mass of things which the former has imparted to him.

"What we call genius is much less the work of the first than the readiness of the second one to grasp the value of what has been laid before him and to choose it."\*

Since one of the most painful problems of the contemporary painter is that of choice, it is valuable to chart Gorky's choices and to recognize in retrospect that these choices really made sense. They are clearly outlined in an exhibition at the Janis Gallery which covers Gorky's work from around 1930 to his death in 1948. In these paintings can be read the course of Gorky's crucial rejections.

In the earliest paintings, a 1937 self-portrait and "Portrait of the Artist as a Boy, with his Mother," Gorky's basic note is sounded—the tender, haunting note of cultured nostalgia, softened by Gorky's choice of delicately applied terra-cottas, pinks and pale greens. They are colors which later on call him back again and again. In both paintings, Gorky's penchant for the sinuous curve, representing his unflagging response to sensory experience, is marked. Another



Jose de Rivera  
Construction #48  
Courtesy Grace Borgenicht  
Gallery

constant characteristic here appears: Gorky's feeling for the "skin" of the canvas, for the spring of the material and the magic a brush can evoke when sensitive to these material factors.

Following these two paintings are Gorky's Picasso-period paintings. They date from around 1935 to 1939 and show Gorky learning to "see" the Cubist space idea by flattening his planes, playing with reversed forms (diagonal planes which seem both to recede and come forward), and holding his composition in place by firm, straight-line structures. Palette shapes, eyes, entrail shapes, half-moons are the forms. Gorky's choice of Picasso is obvious in these paintings, and yet, there are indications of his unconscious resistance to the cubist esthetic in the slight plays of pink tone which render the space ambiguous; the beautiful build-up of warm ivory whites; and finally, in his delicate personal colors—pale, pale violet, light vermillion and pink.

Toward 1940 Gorky seems to have been enthralled by Miró. There are two paintings in the exhibition showing exactly what Gorky derived from Miró and how he transformed it. The first "Garden in



Arshile Gorky  
Waterfall  
Photograph: Oliver Baker  
Courtesy Sidney Janis Gallery

Sochi" is unabashedly imitative. From the color (dense canary yellow background) to the forms (moustaches and cats, little birds and beaks and boots) Gorky is giving us Miró. The second "Garden in Sochi," a year later, contains identical forms but they have been possessed and radically altered by Gorky.

In this painting, Gorky creates a fluid rather than dense atmosphere by painting his whole canvas in a filmy white, nuanced with extremely subtle sub-tones. Within this suffused light the forms dilate—unlike in the first painting where they are solidly anchored in the composition. The most interesting quality of this second study

(Continued on Page 34)

\*From *La Nouvelle Revue Française*, quoted by Jacques Hadamard in "The Psychology of Invention in the Mathematical Field."

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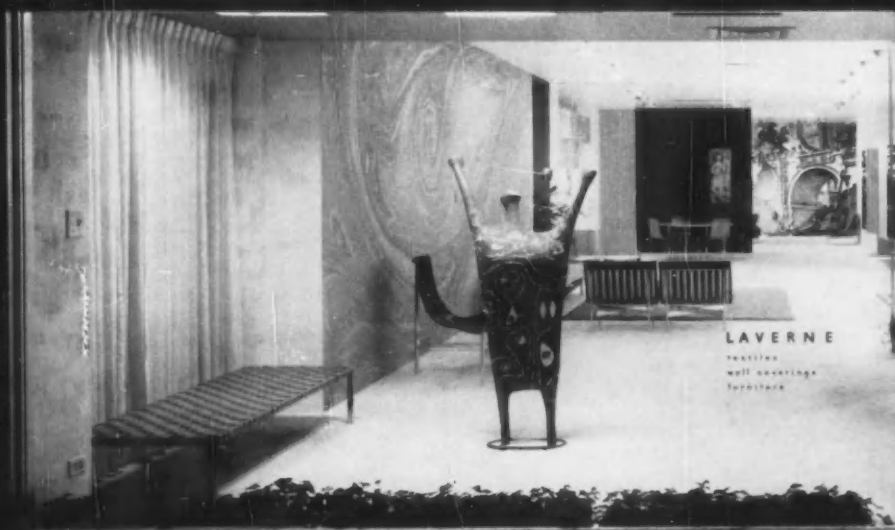


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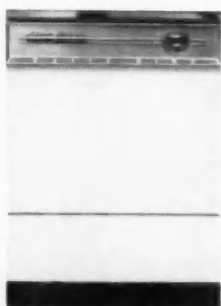
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#### MUSIC

(Continued from Page 5)

be in reality a new, Germanic invention, an art with reference to the past but without a past. His melody did not allow him to continue directly the line of German contrapuntal invention; unlike his predecessors he could not borrow to advantage from the Italian or the French. The inheritance of German music from Schubert has created problems not conceived by Beethoven, a destructive aberration which could only be compromised but never mastered by his successors, who tried to mingle it within that other art of theoretical process, expressed as counterpoint, which culminated in Beethoven.

The elder German composers did not care for strumming. Their art began in the clean contrapuntal realization of a figured bass. Their meantone tuning did not encourage playing in full chords, and a harpsichord or organ sounds best when the colors are spread linearly with broken chords, arpeggios, and acciaccaturi, when the intellectual pleasure of the dissonance is touched upon and the embellishment drawn out with grace—you would seldom think this to hear a modern harpsichordist. Bach did strum once, as I recall, in the chorale prelude *Erbarme mich*, for organ, an early piece. Haydn and Mozart yielded to the pseudo-counterpoint of the Alberti bass, which is still lighter than chord-strumming. Beethoven would strum, to fix a key or bring leviathan to a full stop; the best example in his work of what one might now begin to call Schubertian strumming is the howling parody in the middle of the piano *Eroica Variations*. Beethoven's larger works are nearly all signified in the traditional meantone keys, with a few such odd exceptions as the *Funeral March Sonata*, opus 26, an admitted parody which has more than its share of strumming. In later years Beethoven went over to outright equal temperament beefing up the flat lack of coloristic change in the modulations by an increase of tough dissonances in the counterpoint. He was hearing, so far as he could hear anything, the instrument of the future and thinking in those new, vastly widened tonal relationships the precise and intricate language of the past. The meditative opening of the Fourth Concerto, the torrential first theme of the *Hammerklavier Sonata* do strum, for a moment.

Schubert came late enough to encounter the piano tuned in equal temperament. One could play on it in full chords in any key and so one strummed. Formal counterpoint was already becoming the dead art of manipulations that Beethoven never really got around to studying, though he planned to, and Schubert died wishing he had learned. Yet their basses move with contrapuntal finality as Liszt's do not. Besides, with such full, rich harmonies now possible in both hands, the harpsichord dead and the growing piano begging to be throbbled out in full chords, what else should one do but strum. Schubert strummed and modified the art of strumming, found melodies in pure resonance and created, in enthusiasm, a new harmonious-melodious art. He did not throw aside the past, as some of our present-day tradition-busters believe that one should; he very deliberately went and sat at its feet, learning an enormous amount from it, which he used. His musical gifts needed no formula to distinguish thinness from eclecticism. In his new harmonic innocence Schubert believed he could accomplish nearly anything he wished. His gifts, prodigious as Mozart's, matured so rapidly he was spared any education he did not seek. But do not believe that he was

unaware of his technical limitations, though he drove through them with the impetuosity of a bulldozer flattening a hilltop. He did seek formal instruction; he imitated assiduously; he experimented as perhaps no other young composer has experimented, impelled by the need to make his big new harmonious melodies go somewhere, his enriched vertical harmonic accompaniments structurally work. His ear led him adventures as wonderful as those early marvels from which Mozart and Beethoven seem a little to have drawn back, to return later. When the succeeding generations tried to follow or explain Schubert, they entered through the door of learning and eclecticism. Brahms especially was split between the desire to engross melodies like Schubert's and the imposition of a classical discipline. Schumann, Bruckner, Mahler each suffered an impairment of his art by the effort to compound and explain irreconcilable means. Wagner, a lesser harmonist, resolved the difference by orchestration. Strauss and Reger carried the possibilities of harmonic counterpoint as far as these would go, into a sweet-sour chaos of classical formulas. The struggle was finally resolved, and not wholly, by Schoenberg, who at last married the full-bodied melody to counterpoint at the cost of harmonic innocence.\*

Because they could not explain Schubert the German theorists dropped his accomplishments to a lower plane of their scholastic hierarchy and then tried to make up the difference by adoring sentiment. Except a few songs, two symphonies, and *Rosamunde*, Schubert's art went into an eclipse, until it appeared again in its original radiance, with Mozart's, in the 1930's.

A characteristic of German expressionism is its morbidity, its preoccupation with death. If Bach's *Come, Sweet Death* is his reaction to the deaths of his children, we cannot share his feelings. We know that in any large family of the time a majority of the children might be expected to die young; we can rationalize but we cannot feel Bach's acceptance. Mozart's loss of his children has left no mark on his music. In Schubert's circle and family during his own short lifetime the mortality was slight, and the gaiety, in spite of poverty, constantly ebullient. Yet the predominant expression of Schubert's art is morbid; he has one foot in the gravedigger's open grave and his head in an exaltation of nature as transient as it is glorious. These are extreme attitudes, accompanied by an urge to suicide, the flowers seen not as growing and blooming but as blooming and fading, and love disillusioned if not unrequited.

These are not only the emotions Schubert set to music in his songs. They are the very structure of his thinking, raised in his last song-cycles, sonatas, and chamber music to an intensity that begins in the first statement of his melodies and continues, unmitigated by humor, to a tragic pitch that no other composer has sustained. Pathos is transmuted by a final Oedipian awareness. Schubert's knowledge of evanescence, his horror of the unceasing pursuit of death is unrelieved by sophistication or the mature comedy, using the word in its largest significance, of Beethoven and Bach or one might add, of Schoenberg and Stravinsky but not Webern. Schubert

(Continued on Page 35)

\*"Genius: Tutelary spirit of a person or place; and Tutelary: Protective or serving as a guardian. Stravinsky 'detests the word literally . . . with its automatic response, 'Michelangelo' and 'Beethoven.'" Yet it was this genius, tutelary spirit, or guardian working innately in Schubert that protected him from, enabled him to work apart from and in his own way respond to the contrary genius of that tradition which culminated in Mozart and Beethoven. The constant evasive misuse of a word need not deprive it of its proper meaning. In this respect we may say that the genius of Schubert's successors until Schoenberg, in spite of their great capability, was much less than his. The genius of Schoenberg did not consist in his knitting together of irreconcilables by every means known to his predecessors; it was instead that mixture of demand and refusal within himself which made it necessary for him to work through and work out of the gigantic German apparatus and work into a new means which would be, not only for him but in a much larger usefulness and context, pertinent and efficient. Stravinsky, who has remained outside German music, chooses from among the works of Schoenberg only those that please or interest him. This is like evaluating historic battlefields according to one's enjoyment of the present scenery. He prefers the genius of Webern, which was from almost the beginning quite exclusive of the far larger terrain through which Schoenberg fought his way. Stravinsky has never grasped the Schoenberg accomplishment in its setting—nor have those who cry genius to explain the accomplishment of Beethoven—, as he has not appreciated, until recently, the method of the later Verdi, which so interested Schoenberg not because it was Wagnerian but because it was entirely Verdi. Stravinsky's own exclusions, guided by his own genius, have been continuously formative, but it is by his inclusions, now more pregnant than ever, that he has reached his present stature. Among these have been his recent inclusions of some Schoenberg and more Webern. Stravinsky's few preferences and large exclusions among the works of Schoenberg are not yet definitive. To quote him again from the series of answers to questions in *The Saturday Review*, November 9, 1957: "One's belief that one is sincere is not so dangerous as one's conviction that one is right." Stravinsky's convictions, including his unchanging negative to Wagner, have been as firmly fixed and fruitful as they are not final.

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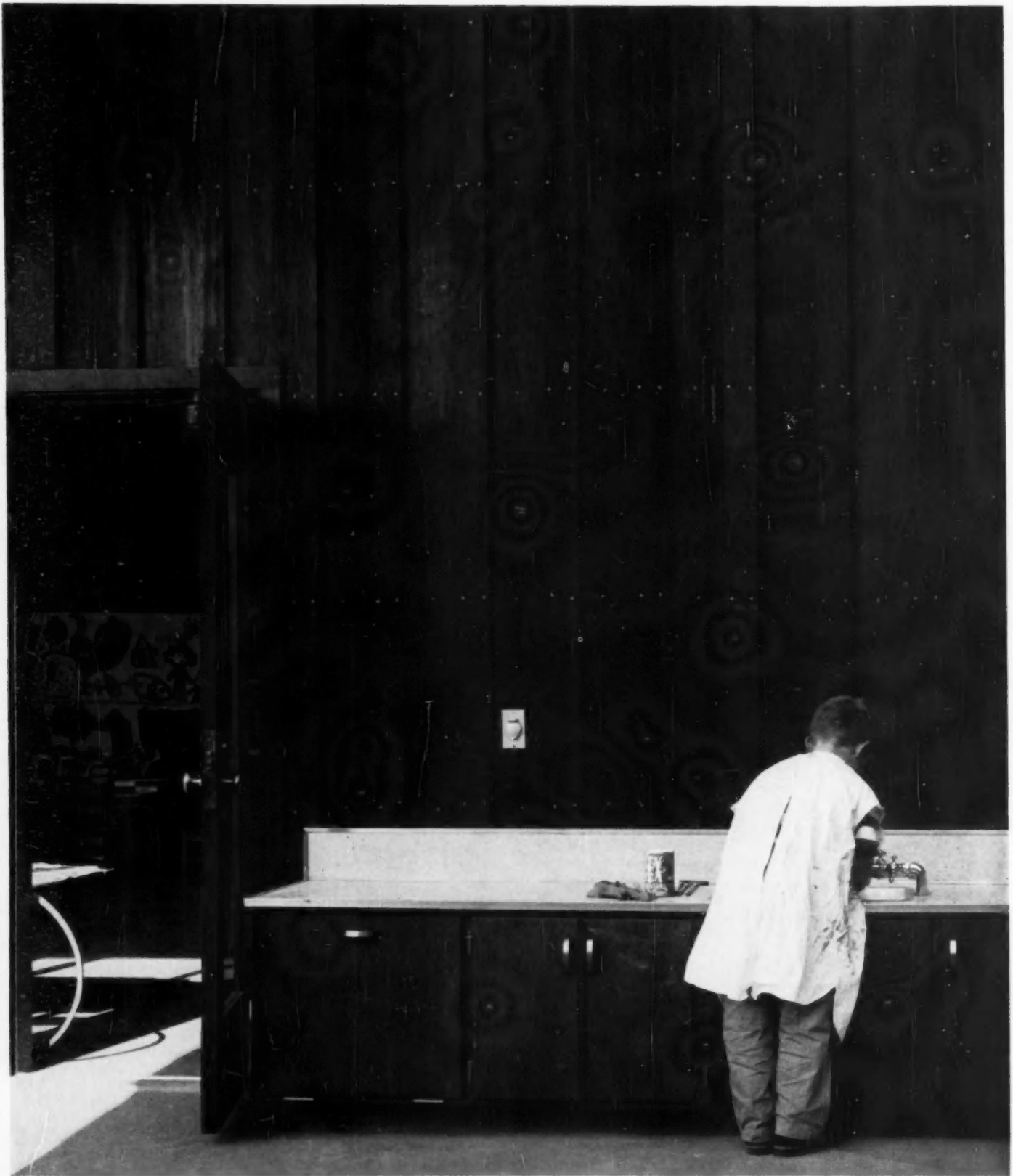
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WHITE OAKS ELEMENTARY SCHOOL ANNEX  
JOHN CARL WARNECKE, A.I.A.,  
ARCHITECT

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Any community is likely to stand or fall by the use it makes of the ability inherent in its citizens. This is particularly true when we think of the most able five or ten per cent of its population from which leadership in science, the arts, industry, professional and administrative life will be drawn. The researches of men like Havelock Ellis, Terman and Burt have taught us that the social output of highly talented individuals is not in direct but in geometric proportion to their higher ability and at the top end of the scale apparently small increases in power may make enormous qualitative and quantitative differences in the contribution made to the life of a community.

High intelligence is a complex aspect of the human mind. Partly it is innate, dependent upon the play of genes in our inheritance; but, as we are coming more and more clearly to see, cultural factors, experiences in early childhood, the kind, length and effectiveness of school and higher education, inhibit or facilitate growth in this as in other respects.

What is more, the nature of this broad educational experience structures the mind in a qualitative way. A technological society tends to produce technologists as much by informal contacts with applied science in its everyday manifestations as it does through its direct scientific and technical training. Indeed we may say that the genius of an age or culture is both a reflection of its social climate and in many ways determines what can be achieved in its schools, and the forms in which its ablest men will express themselves.

This leads us to another point which, though much may be made of it in pronouncements about education, is rarely fully realized in practice. Education, training, instruction is never solely nor even principally a matter of shaping and informing the intelligence. Human learning is as much an emotional and social, as it is an intellectual, process. Children, adolescents and adults learn in function of their prior emotional growth and of the immediate situation.

But it is more than this. As they learn at home, in the streets or fields, or in school, children are developing their intelligence in the context of attitudes to themselves and others, of the satisfaction or frustration of their basic psychological needs, in short within a personality. This personality and their ideas of themselves are formed by contacts with other children, their parents and relatives, other adults, and their teachers. Children rarely learn precisely or only what adults set out to teach; usually they learn much

more, often quite the opposite of what is intended.

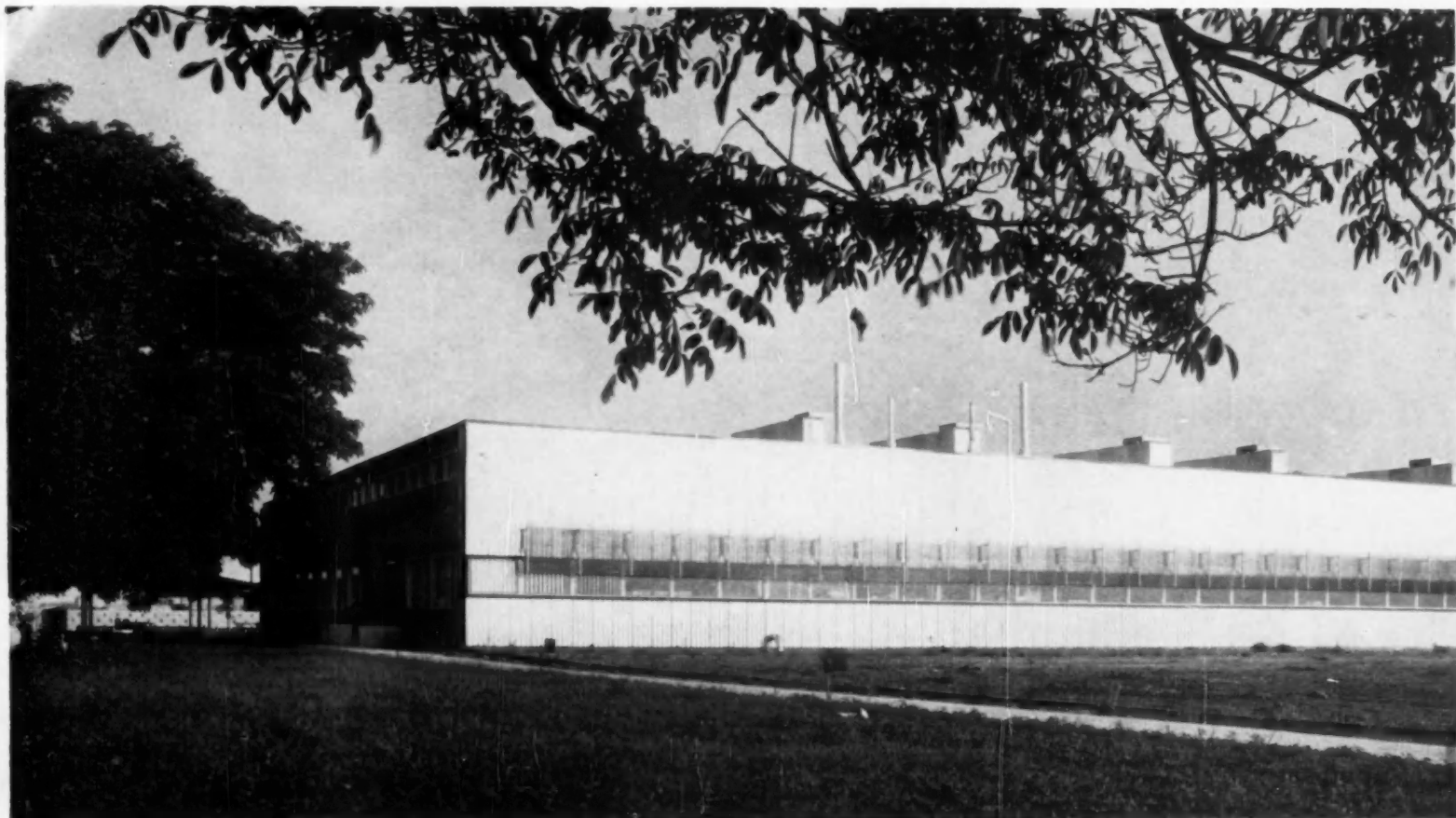
This applies to all children, but the highly intelligent ones present certain additional problems. It is not unusual for brilliant boys and girls to be in advance of their contemporaries at, say, the age of ten by as much as four or five years of intellectual maturity. This discrepancy increases with every year of growth. At the same time, physically, socially and even emotionally they may be only a little, if any, in advance of the average. Thus the question arises of whether such children should be kept with their chronological contemporaries whose interests and abilities they have left behind or whether they should be taught with older children who are more mature physically and socially. In either case, the supernormal child may easily feel somewhat of the ugly duckling and find it difficult to adjust.

Another problem arises from the ambivalent attitude of society towards high intellectual ability, an attitude mixed of envy and fear on the one hand and of honor and favor on the other. Just because they are more rapid and penetrating in their thinking than others and because they solve educational problems better, bright children, like intellectual adults, are often mistrusted. School-fellows equal matters up by such terms as "swot" and "blue-stocking" and adults apply the derisive epithets of "high-brow" or "egg-head." On the other hand the prizes in school and many of the prizes and honors of life go to sheer intelligence. It almost looks sometimes as though we wish to teach our ablest children that ability is a strictly personal asset, to be exploited as a means of triumphing at the expense of others, while at the same time we suggest that it should be hidden because it makes them different from the rest.

The results we so often see in the highly intelligent maladjusted adult who does not fully exploit his ability or whose intelligence, allied to egocentricity and neurosis, brings him to a position where his influence is exerted negatively. It is this which is the real *trahison des clercs* and its begins in our schools.

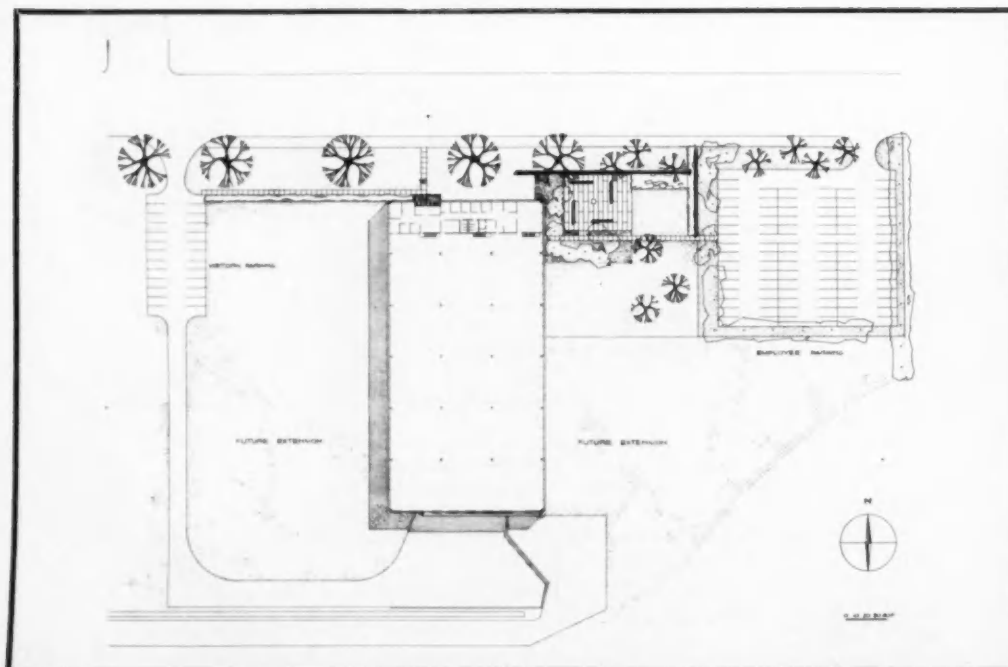
What then is the solution? In most countries of Europe at all events and in many elsewhere, children at the threshold of adolescence are segregated in some way more or less according to academic ability. A small group of the supposedly most able go on to a form of education (Lycée, Gymnasium, Grammar School) which prepares them for entry to the University or the professions. The rest either continue in their elementary school or attend technical, commercial or modern courses.

(Continued on Page 32)



INDUSTRIAL BUILDING

ARCHITECTS: MARCEL BREUER AND ASSOCIATES



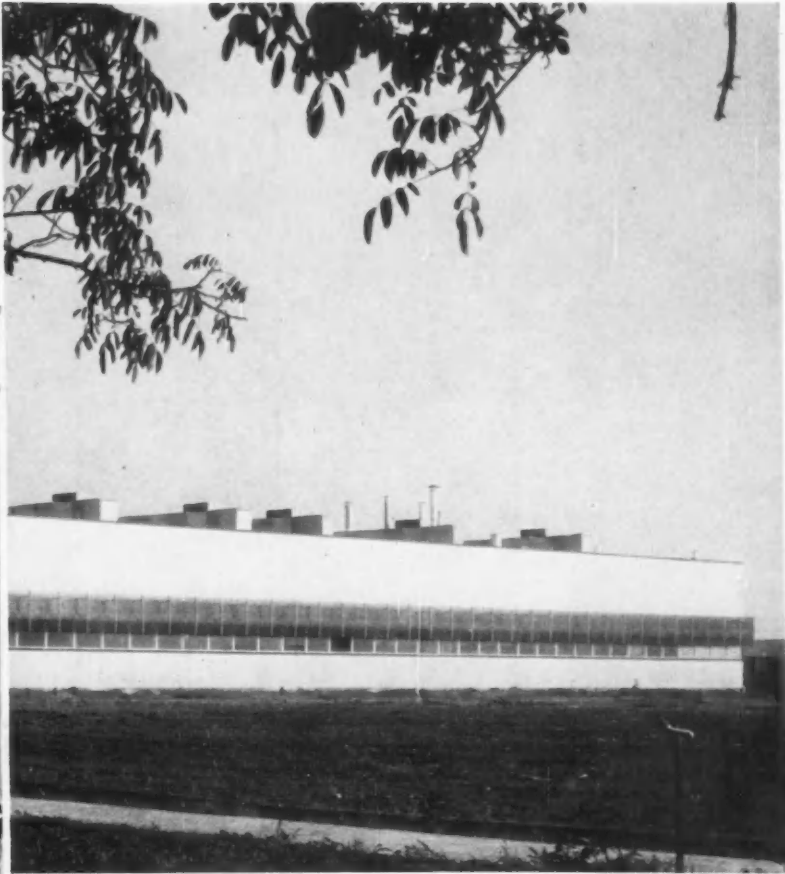
Marcel Breuer and Associates have designed the new Western Division Plant for the Torrington Manufacturing Company to fit naturally and attractively into the local community, allowing maximum production capacity, and the greatest possible employee comfort and convenience.

The architect's primary objective in planning the 50,000 sq. ft. Van Nuys manufacturing facilities was to attain maximum flexibility in both production and office spaces and to permit rapid, low-cost outward expansion. Bays are 50x50 ft. in area, rather than the conventional 20x20 ft., in order to give more open area for locating assembly lines and machinery. Greater flexibility has also been provided in the administrative area, where offices are formed by easily removed partitions. Both side walls of the plant consist of removable aluminum panels, so that space can be expanded quickly and with no loss of building material.

The frame construction is exposed steel with long span bar joists. The floor is concrete slab on grade with truck-height loading dock; roof includes insulating deck planks. In addition to aluminum-panel side walls, there are masonry wall panels and fixed glass sash.

Windows of factory areas are shaded by heat-

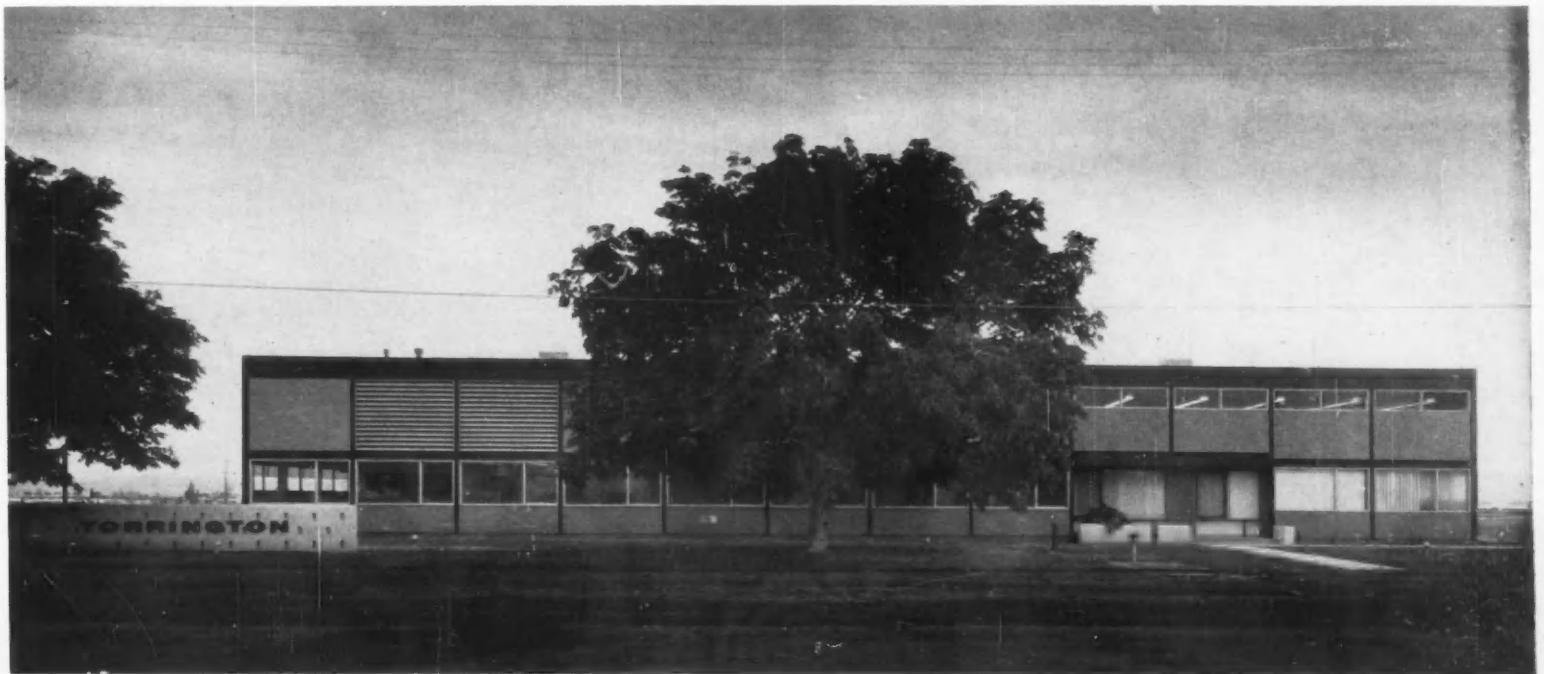
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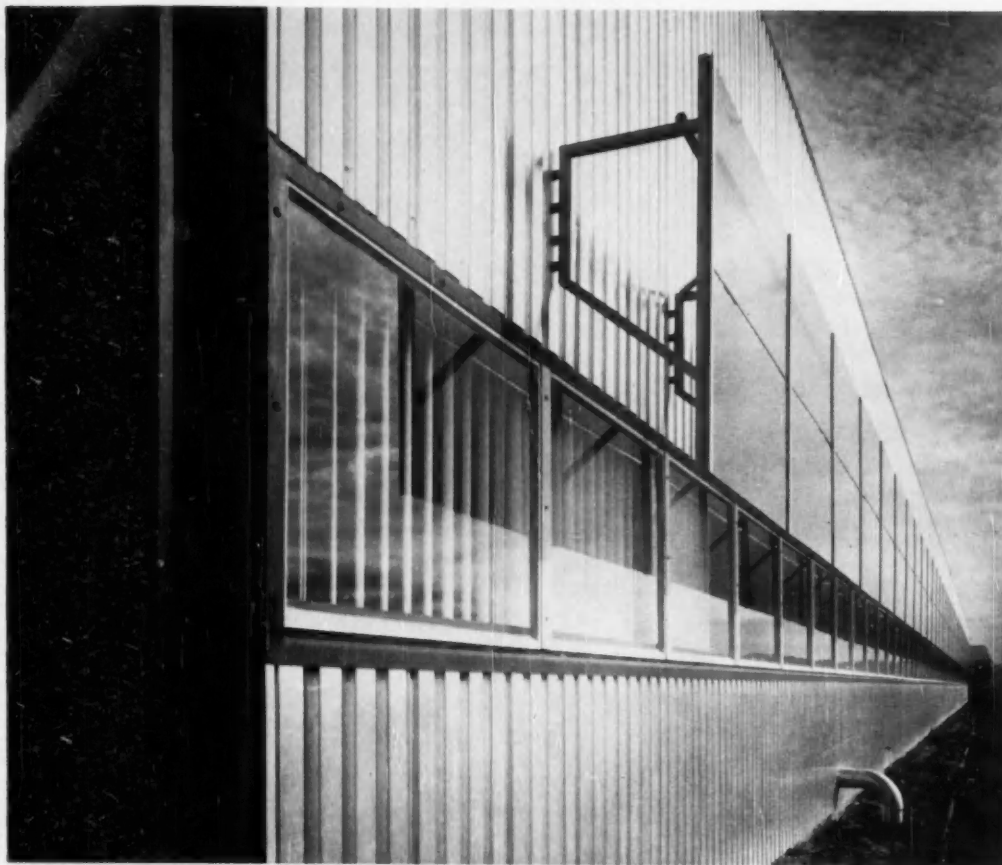


PHOTOGRAPHS BY MARVIN RAND

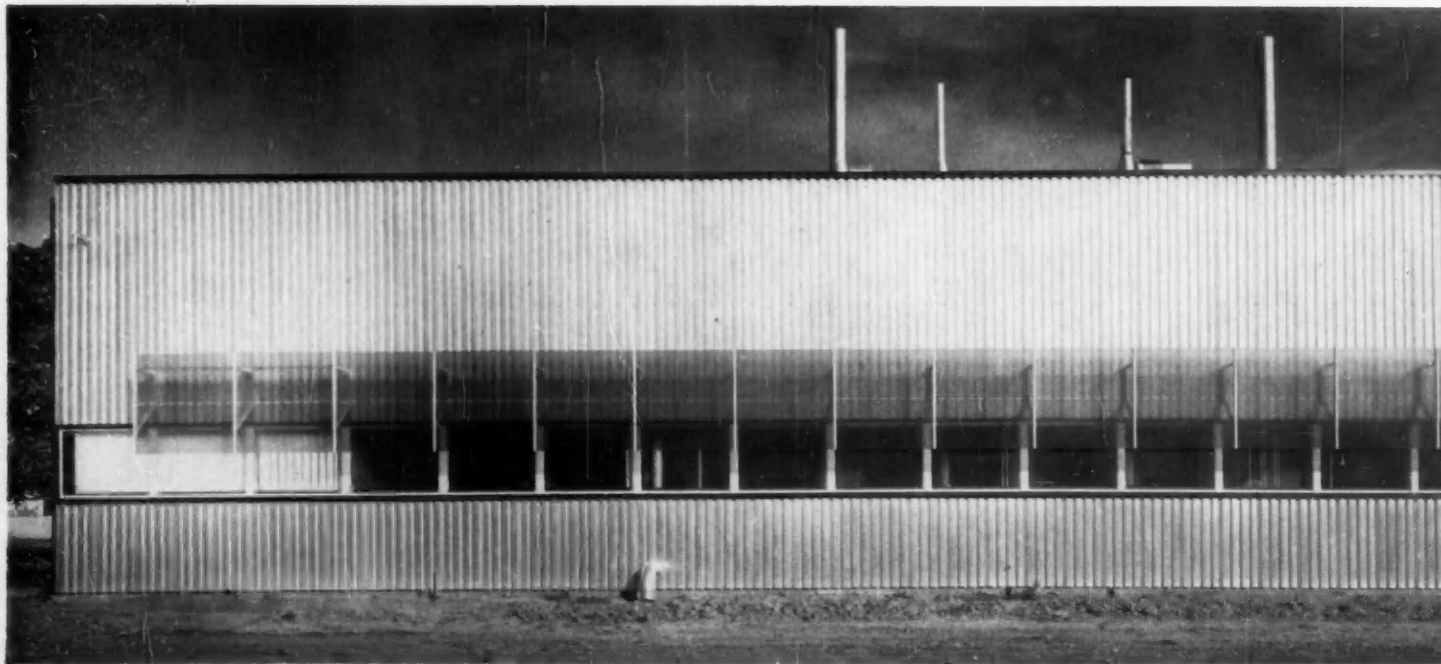
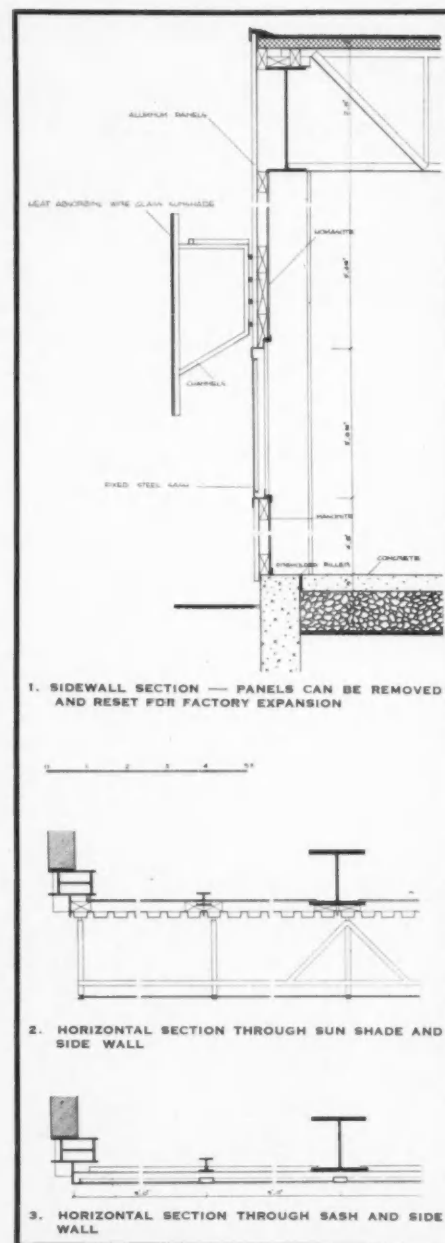
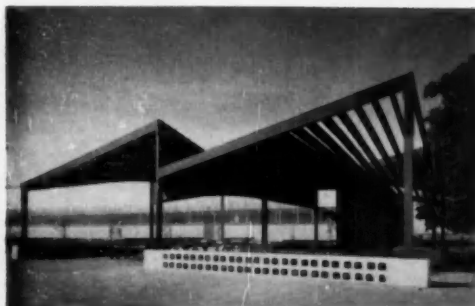
SUPERVISION: CRAIG ELLWOOD

STRUCTURAL ENGINEERS: FARKAS & BARRON  
 CONSULTING ENGINEERS: MACKINTOSH & MACKINTOSH  
 MECHANICAL & ELECTRICAL ENGINEER: RALPH E. PHILLIPS, INC.  
 LANDSCAPE ARCHITECT: ERIC ARMSTRONG  
 CONTRACTOR: WOHL-CALHOUN COMPANY





BREUER



# NO. 20

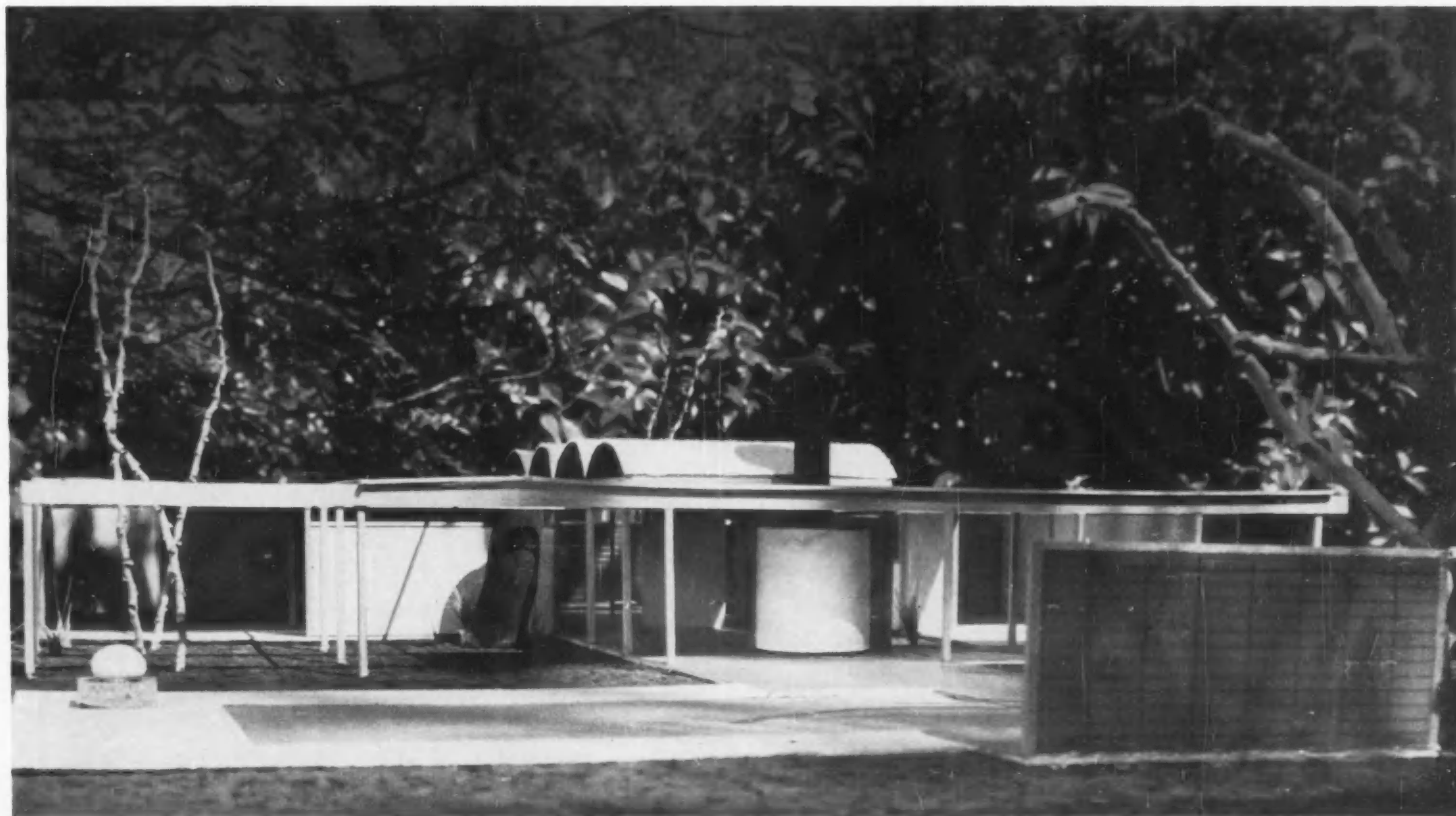
BY BUFF, STRAUB & HENSMAN, ARCHITECTS IN ASSOCIATION WITH SAUL BASS

ECKBO, ROYSTON & WILLIAMS, LANDSCAPE ARCHITECTS

This project for Case Study House No. 20 is approaching final planning stages, and, if all goes well, it is anticipated that ground will be broken within a few weeks. With Case Study House No. 18 almost completed and House No. 19, in northern California, about to begin, this house, with the possibility of several others to be announced later, will round out an extension of the program with which the magazine, ARTS & ARCHITECTURE, has been concerned over the last ten years.

Barring events over which there can be no reasonable control, we should, throughout the year, have in various stages of development and construction a series of first-rate architectural approaches to the creation of the living environment. Each, in its own way, will express the creative talent of the architects and planners involved in the use of materials and techniques which will illustrate the most straightforward thinking available in the field.

While an attempt is always made to keep these projects within reasonable budgets, because they are all one-of-a-kind houses, it is naturally impossible to develop them within the same cost factors as tract building. However, as in the past, there will evolve from these projects provocative methods and ideas, many of which find their place in the vocabulary of the arts and sciences involved in the development of the human dwelling.



A rich stand of trees and dense natural foliage were contributing factors in the initial concept of this house. It was recognized that in general architectural terms three areas of spatial experience were of consideration: the immediate space intimately related to the structure, the middle distances, and the long skyline vistas.

In the case of this site, middle distances as effective space modulators were ruled out on the basis that it is bounded on the north side by an existing house, and it is proposed to eventually build on the adjacent south and west sides; a condition general to most urban sites.

Conversely, the long vistas are magnificent. The peripheral area, part of an old estate, is filled with very large deodars, pines and pittosporum, against a background of the Sierra Madre mountain range.

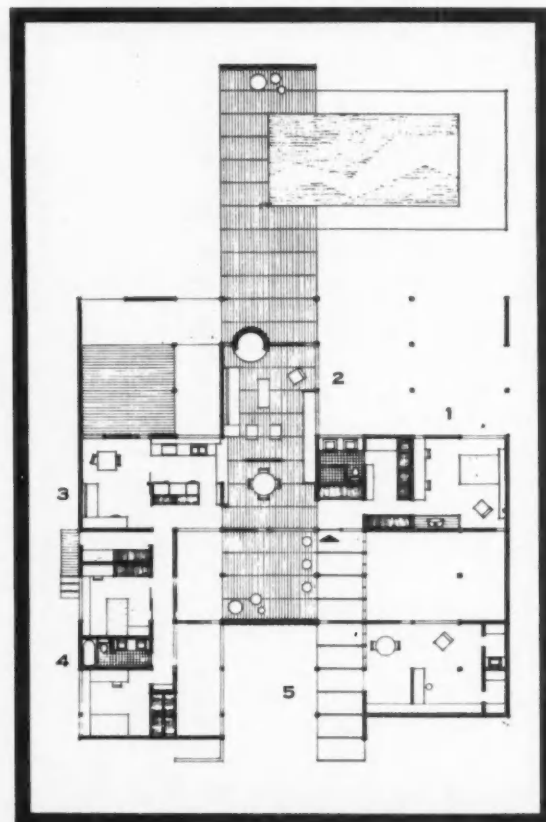
With the considerations of site, space and existing growth—the most singular of which is a 100-foot-high stone pine—an overall structural envelope was developed which encloses external and internal space, giving form to the site and uniting zones of plan and landscape into a series of intimate and expanding court relationships.

In consideration of the projected budget and the clients' desires, the

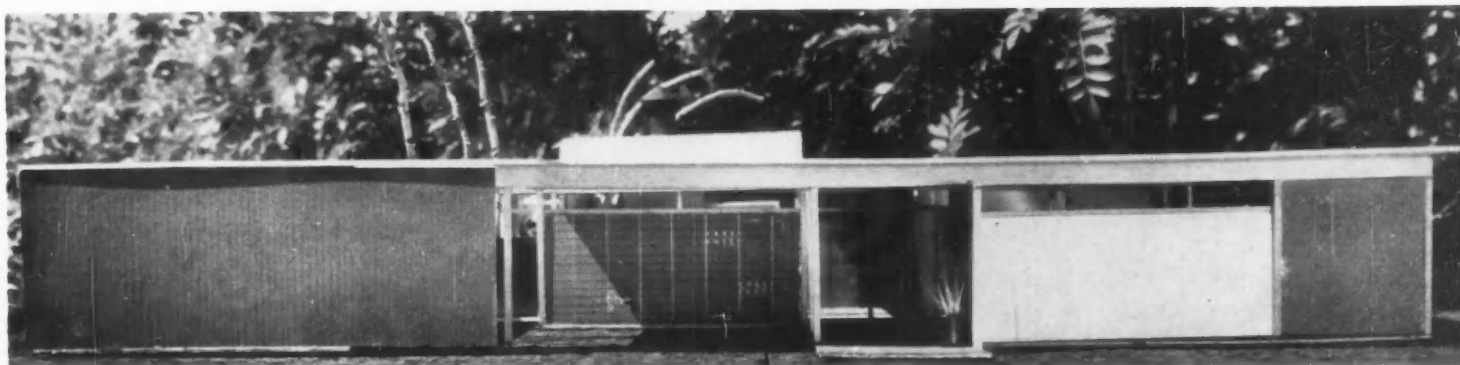
project places specific emphasis on the structural and spatial aspects of architecture as opposed to the organization of overly refined materials, techniques, and equipment. With this objective, basic structural elements consisting of continuous light-weight plywood box beams spanned with stressed skin fir plywood panels and hollow-core plywood vaults are employed.

The plan concept organizes the building into three major interior areas: social living which encompasses living, family and formal dining and the kitchen and work center; private living which is expressed in the separation of the children's bedroom wing and the parents' suite; and the designer-client's personal studio, isolated from potential distraction and yet related to the adult wing. Contiguous with each interior area, related exterior zones are developed as visual and physical extensions of the basic spaces.

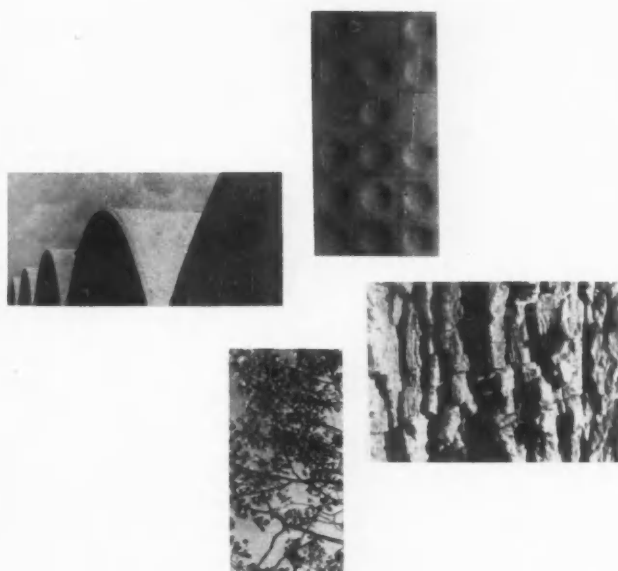
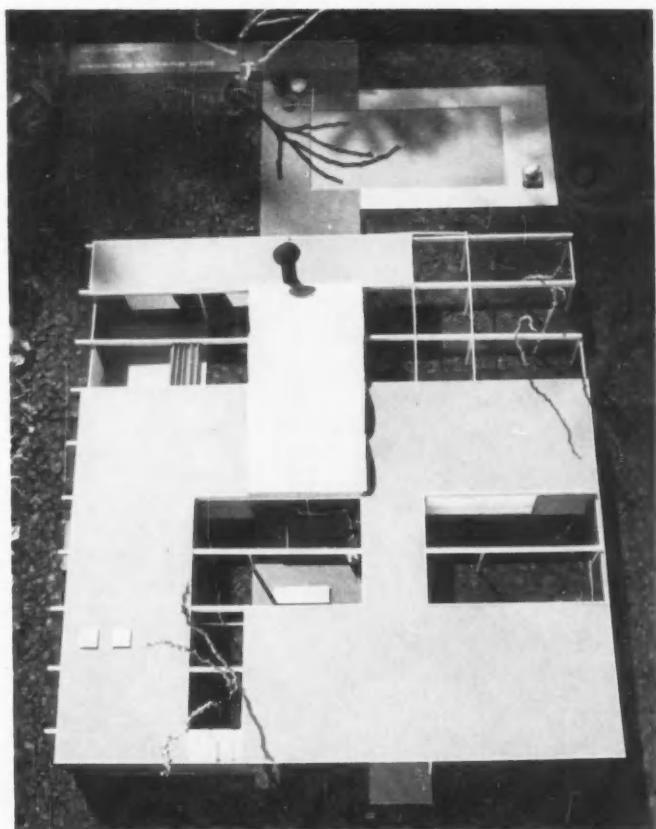
1. PARENTS' AREA  
BEDROOM  
DRESSING  
BATH  
PRIVATE GARDEN COURT
2. SOCIAL LIVING AREA  
LIVING ROOM  
POOL AND TERRACE  
DINING  
DINING COURT  
ENTRY
3. WORK CENTER  
KITCHEN  
FAMILY LIVING AND DECK  
SERVICE
4. CHILDREN'S AREA  
GIRL'S BEDROOM  
BATH  
BOY'S BEDROOM
5. CARPORT  
ENTRY  
STUDIO



# NO. 20

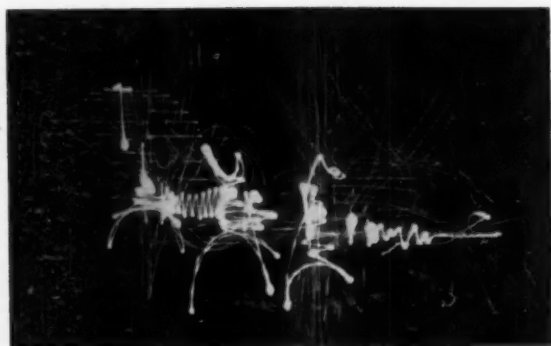


PHOTOGRAPH BY JULIUS SHULMAN

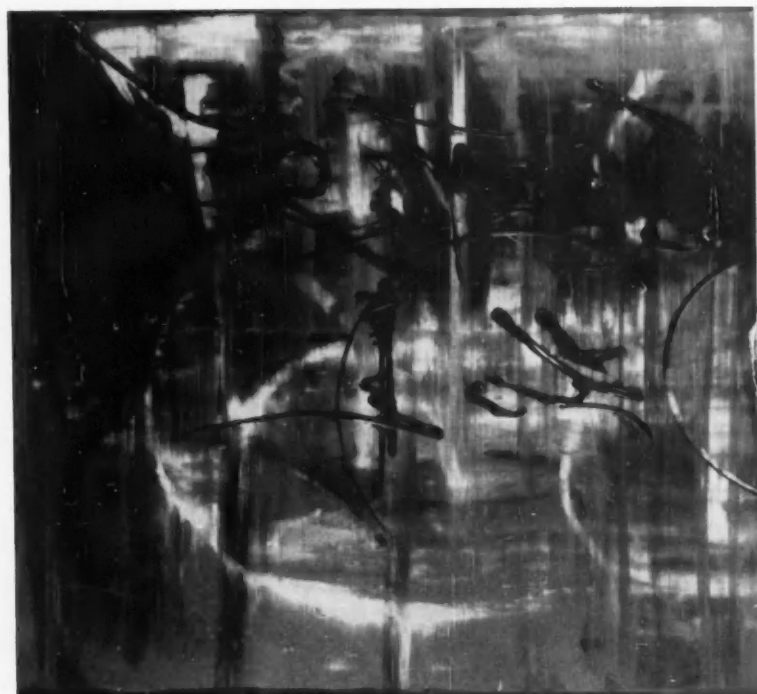


THE FOLLOWING PRODUCTS ARE AMONG THOSE ALREADY SPECIFIED AND WILL BE FEATURED IN CASE STUDY HOUSE NO. 20:

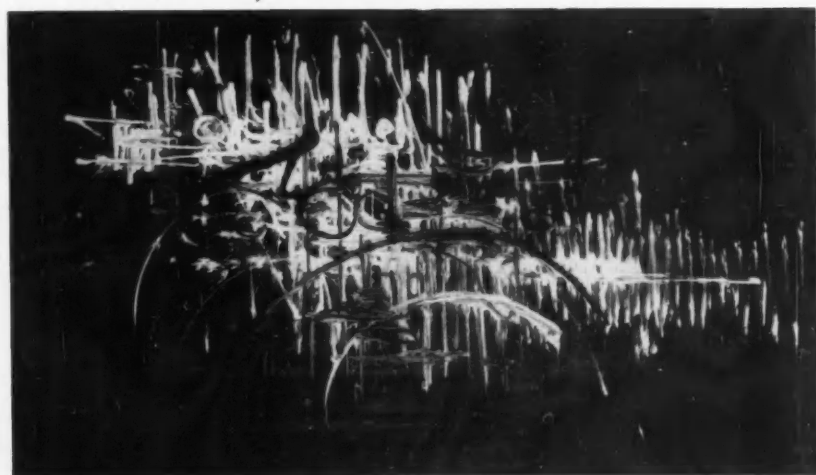
SLIDING GLASS DOORS: ARCADIA METAL PRODUCTS  
 SWIMMING POOL: ANTHONY POOLS  
 HEATING AND AIR CONDITIONING: VORNADO, A PRODUCT OF THE O. A. SUTTON CORPORATION  
 KITCHEN APPLIANCES: WAITE KING CORPORATION  
 SUB FLOORS, CABINETS AND EXTERIOR PANELS: DOUGLAS FIR PLYWOOD ASSOCIATION  
 INSULATION: THE CELOTEX CORPORATION



DEATH OF QUEEN EDITH



BOARD DU PUY



COUNCIL OF CLERMONT

It is obvious that we do not all of us live in the same time. Many people, including the majority of artists and writers about art, have not grasped the implications of modern science and psychology and persist in attitudes which belong to the past. Their failure to understand that a new art is being discovered, which stands in relation to the art of the past as modern physics in relation to classical physics, accounts for the twaddle that is written about the handful of artists whose thought is strictly contemporary. I mean, the attempts to evaluate and explain away their work in terms that are properly applicable to earlier kinds of art.

As late as 1945 most painters were convinced (and most still are) that it was possible to know in advance where their efforts would lead them. They had fixed notions about the character and means of art which they believed their works should fit. The artist's job was to produce paintings according to the principles of impressionism, constructivism, de Stijl, cubism, expressionism or surrealism. Artists belonged to one or another of these academies which, today, seem like so many bodies of codified irrelevance. Not that the principles of these different schools have been proven false. Each set of principles is valid within its own sphere of applicability. What I am concerned with here, however, is not their truth, or the esthetic merit of works produced when they are intelligently and sensitively applied, but their relevance,

The contemporary artist has only one choice to make: will he live today or in the past? If he will live today he abandons all preconceptions concerning the characteristics and means of art. He becomes like the modern physicist, aware that he can know nothing in itself and nothing in advance. He recognizes that the age-long effort of artists and philosophers to penetrate to the essence of things was naive and doomed to failure—something that women, and the man in the street, have always known. He views matter, the matter with which he works, not so much as a tool but as his partner in a dialectical exchange. He makes himself open to the totally new insights, totally unsuspected relationships that reveal themselves in the course of his work—much as stars at twilight, invisible to a casual glance, reveal themselves when we stare. As he goes about his work he is rather like a cat, watchful, possessed at all times of a sense of self, and ready to land on all fours in any situation that may arise. He thinks of his paintings not as constructions made according to eternally valid laws but as fragments, fragments of knowledge about the universe and *his* relationship to it—that universe which, thanks to Planck, Einstein, Bohr, Heisenberg and Jung, is so much more complex and paradoxical, so much less imaginable than anyone suspected fifty years ago. For the art of the truly modern artist is a creation out of nothingness—a manifestation of the void—and its laws, hence the criteria by which it is to be judged, are of its own origination.

Fragments, and not complete, self-sufficient wholes like the Parthenon, a sculpture by Donatello, a painting by Raphael, Poussin or Villon? Well, why is it that the works of the "lyrical" (non-geometric) abstract artists are so often fragmentary—units in a series that might be continued indefinitely. They resemble the photographs of microphysicists and microbiologists. I do not mean to convict the modern artist of scientism. His paintings are neither hand-made photographs nor fanciful illustrations of scientific theories and discoveries. Whatever knowledge of reality he brings us is by means of clairvoyance, intuition and instinct, rather than by the exercise of reason aided by the senses, and by various measuring devices. But his field of contemplation is the "void;" and the characteristics of the void, and the empirical attitude that the post-1945 painter adopts toward it, make his activity analogous to the scientist's.

Thus, the linear patterns which Pollock and Tobey offer us, the textures of Dubuffet's *Paysages Philosophiques* are like fragments of much larger patterns and textures, extending, perhaps, throughout the universe—the artist-observer's universe, at least—or so the cumulative character of their work seems to suggest. The same may be said of Sam Francis' paintings, in which space is articulated, if at all, by drifting colors of varying saturation. Many of Wols' paintings might be poetic intuitions of the microscopic world. And the isolated cluster of darting, wheeling lines in a canvas by Mathieu might be the tracks of atoms abruptly changing direction within a molecule, or in interstellar space, or of stars in some distant, still unstable galaxy.

(Continued on Page 30)



# U.S. ARCHITECTURE IN WEST BERLIN



EXHIBITION WAS SHOWN IN PERMANENT U.S. PAVILION IN BERLIN. ENTRANCE WAS BY WAY OF SPIRAL STAIR LEADING TO CIRCULAR ROOM IN FOREGROUND.

"Amerika Baut" was the U.S. building industry's contribution to West Berlin's Interbau exposition, the biggest architectural show held anywhere in many years. During its two-week run, "Amerika Baut" was seen by more than ¼ million people from West and East Germany, from Western and Eastern Europe. The show was sponsored by the U.S. Information Agency; it was conceived and designed by Peter Blake; and it was held in the George C. Marshall House (left), an awkward, 25,000 sq. ft. exhibition pavilion which the U.S. maintains in West Berlin.

Although the form of the exhibition was dictated largely by the form of the available space, the content was determined by three general intentions:

first, to show how the vast dimensions of the U.S. have produced a building industry with special problems and special characteristics;

second, to concentrate upon those American building techniques that differ most radically from those of Europe;

and,

third, to demonstrate that these industrial techniques have helped produce new forms of high architectural quality.

Since the exhibit was to be seen by a lay audience, the chief design problem was how to dramatize so technical a subject. Several devices, old as well as new, deliberately corny as well as elegant, were employed: for example, the circular tail-end of the Marshall House was transformed into a realistic replica of an observation platform on top of a Manhattan skyscraper—entered by spiral stair from below, and lined with a 360° panorama specially photographed for the exhibition (see opposite). Recorded sounds of Times Square traffic and flickering lights made the illusion complete.

SCRIPT & DESIGN: PETER BLAKE, ARCHITECT

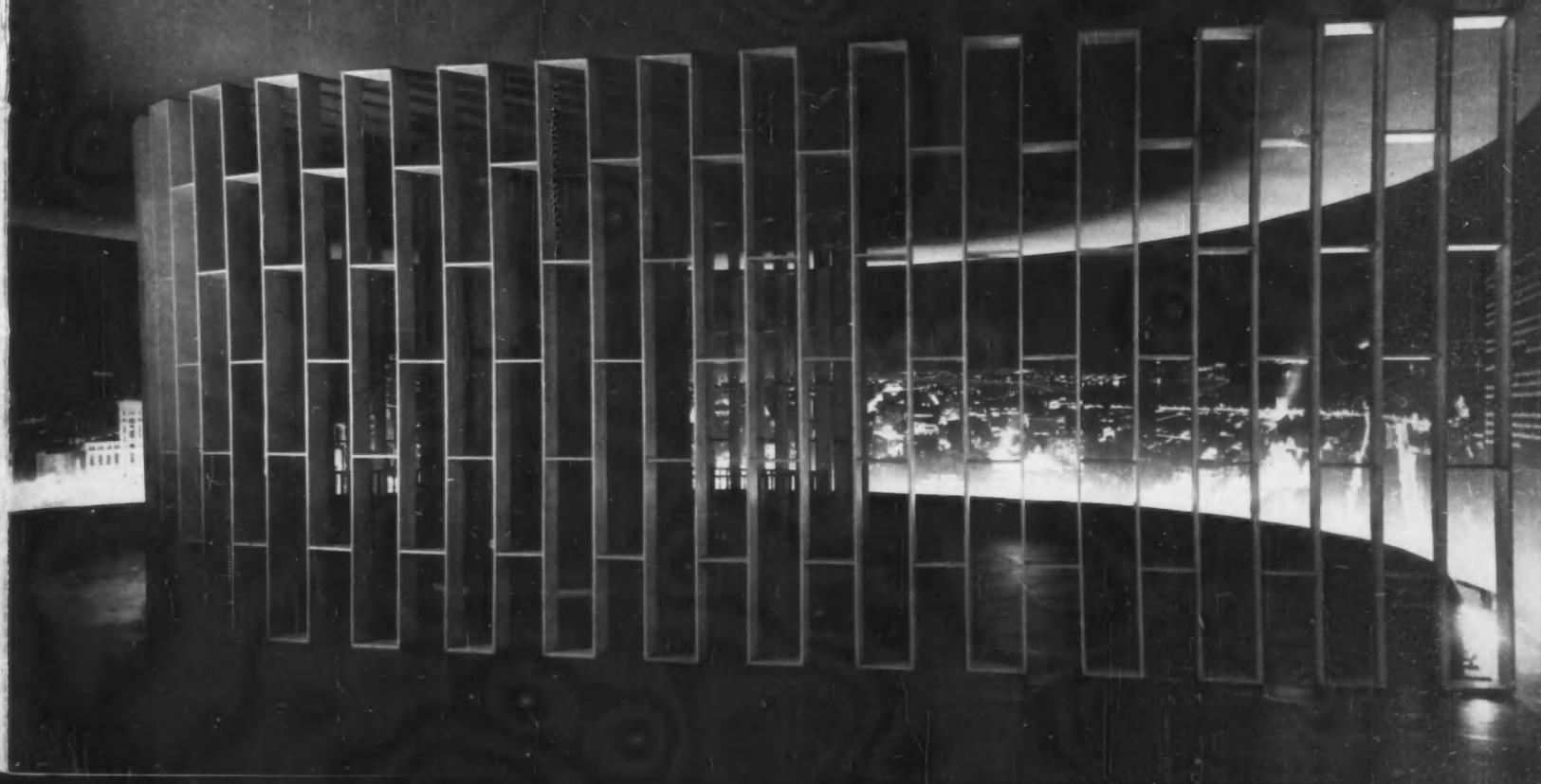
ASSOCIATE: RICHARD S. STARK

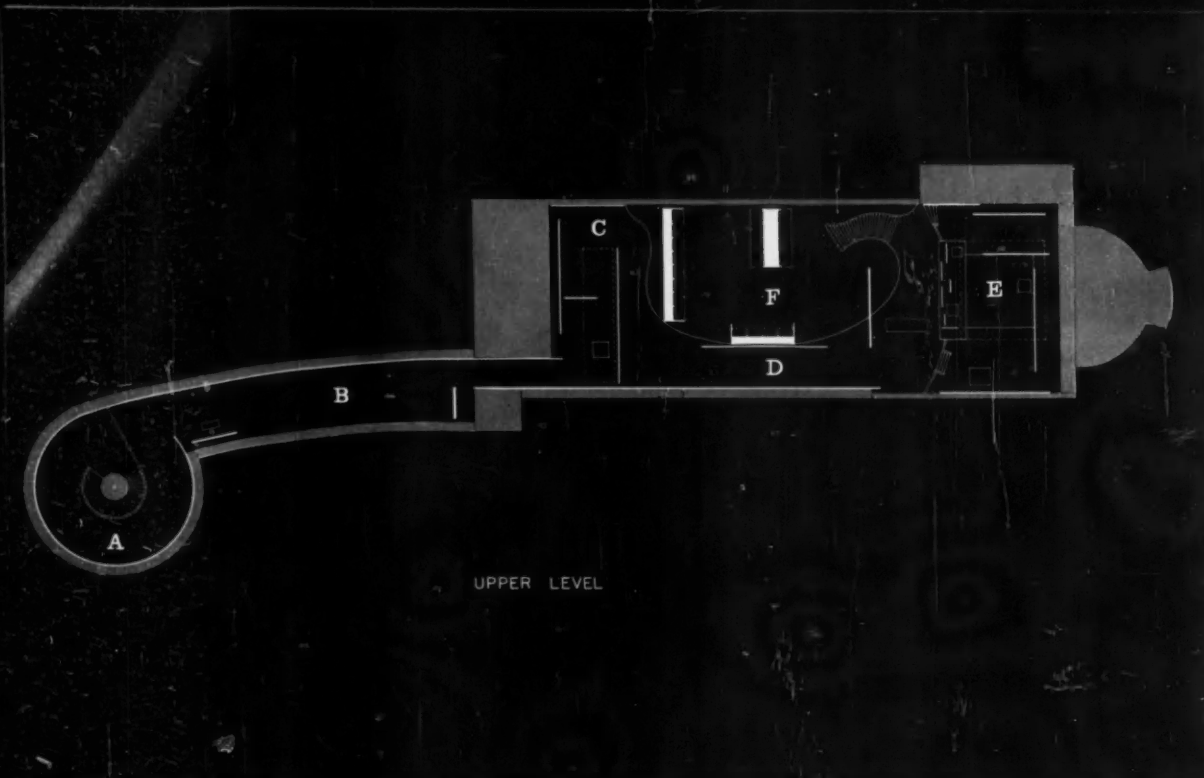
SYMBOL & TYPOGRAPHY: BROWNJOHN & CHERMAYEFF

EXHIBITS OFFICER: JACK MASEY, U.S.I.A.



SCALE OF AMERICAN BUILDING OPERATIONS WAS DRAMATIZED BY 360° PANORAMA OF MANHATTAN SKYLINE PHOTOGRAPHED IN 5 SECTIONS BY J. ALEX LANGLEY.





PLAN OF UPPER LEVEL SHOWS ENTRANCE AREA WITH MANHATTAN SKYLINE AT LEFT, INTRODUCTION TO SHOW (B), EXHIBITS ON BALCONY (C, D & E)

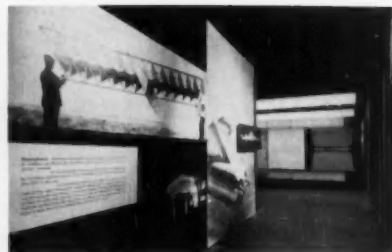
The Marshall House consists of two areas: a long wing on stilts, and a 2-story high room, 100' by 60', overlooked by a free-form balcony (see plan).

It was decided to enter the exhibit at the far end of the elevated wing; to use that wing for the introduction to the show; then to lead visitors into the balcony areas overlooking the tall, central room; and, finally, to exploit the height of that room for a dramatic climax.

To show the exhaustive pre-planning that goes into the construction of a typical U. S. skyscraper, I. M. Pei's "Mile-High Center" in Denver was selected as a case in point. It was explained how structural, mechanical and economic considerations all combined there to form part of the final, esthetic expression. Here, as elsewhere, the show made liberal use of models, working drawings,



AREA B SHOWS INFLUENCE OF TRANSPORTATION TECHNOLOGY ON AMERICAN BUILDING



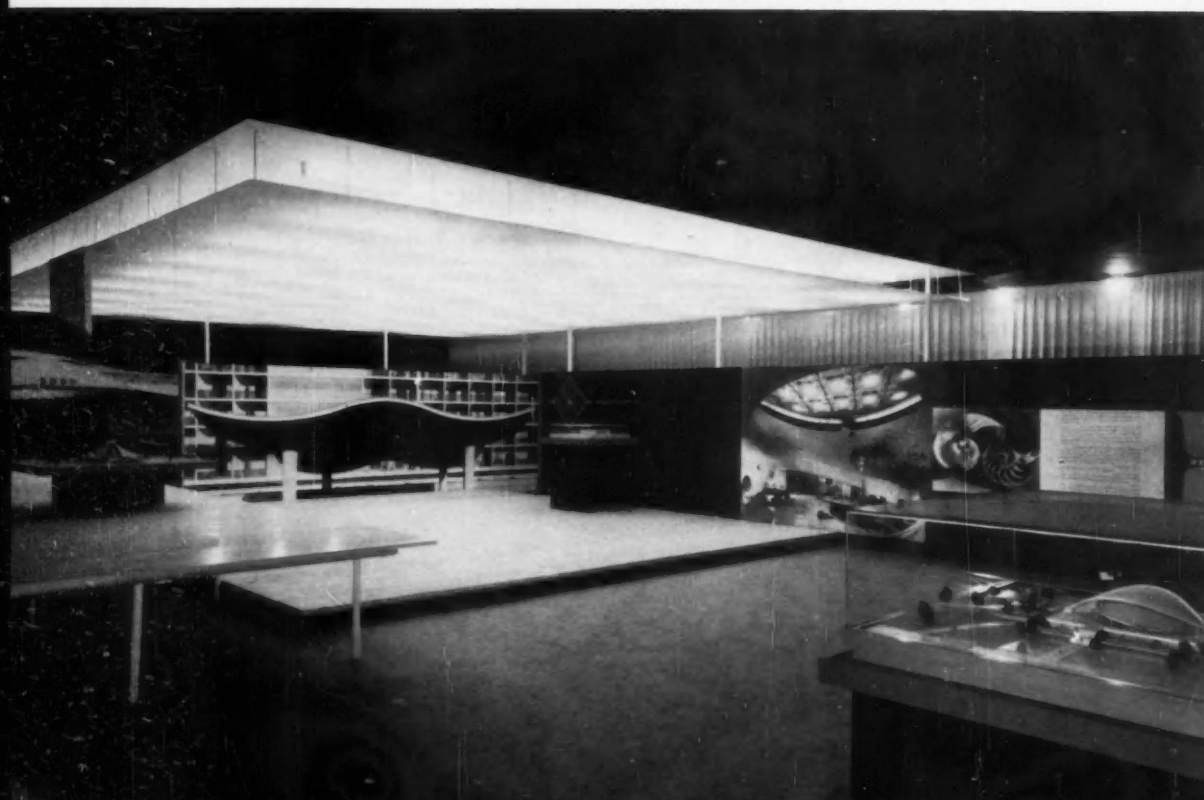
AREA C: "MILE-HIGH CENTER"



AREA D: NEW BUILDING PANELS AND



THE NEW WORLD OF FORM OPENED UP BY NON-SKELETAL STRUCTURES WAS EXPLAINED IN TERMS OF CURRENT U.S. EXPERIMENTS IN THIS FIELD



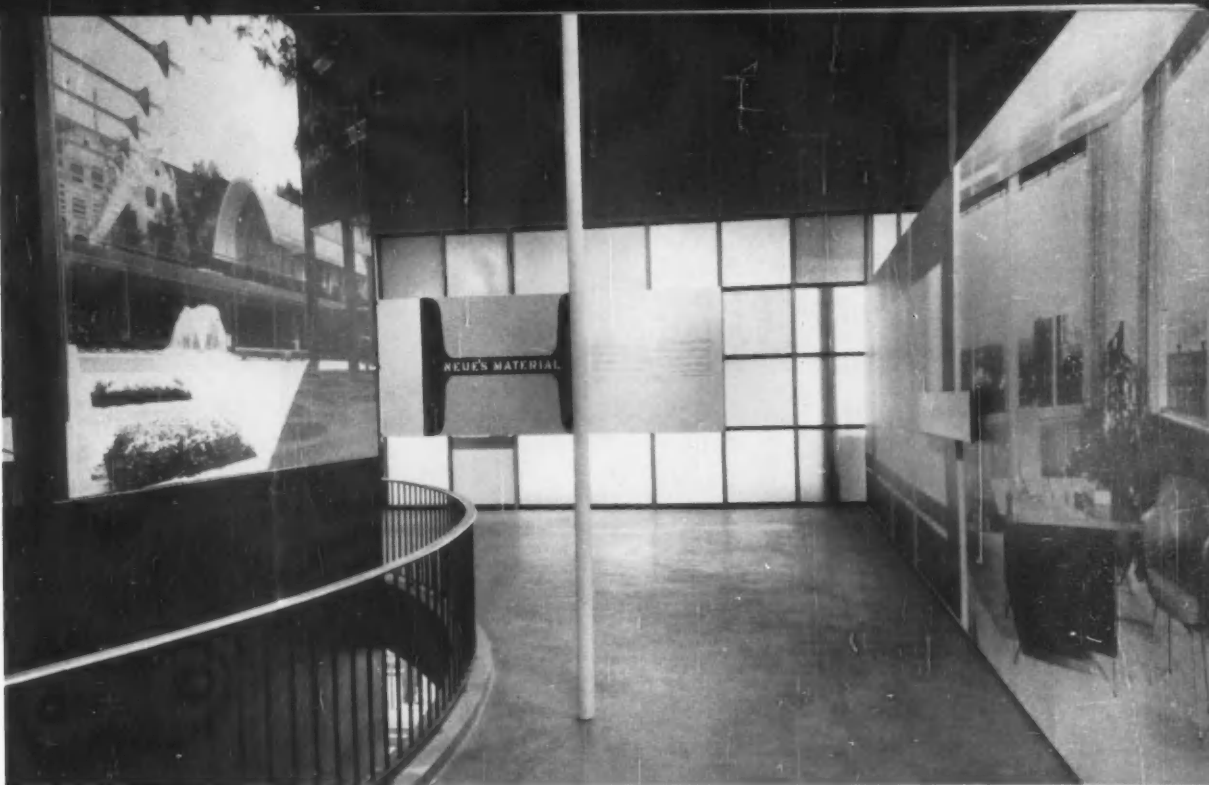
The following companies made a major contribution to the success of this exhibition:

Aluminum Company of America  
The Bettinger Corporation  
The Browne Window Manufacturing Company  
Dearborn Glass Company  
Filon Plastics Corporation  
General Bronze Corporation  
Hexcel Products, Incorporated  
Integrated Ceilings Sales Corp.  
International Molded Plastics, Inc.  
Kawneer Company  
The R. C. Mahon Company  
McLouth Steel Corporation  
Olin Mathieson Chemical Corp.  
Resolite Corporation  
Reynolds Metals Company  
Rigidized Metals Corporation  
Southdale Center, Incorporated  
Sweet's Catalog Service

wall-sized photographs and actual building materials (see opposite). For example, hundreds of new American sheet materials and panels were shown in a modular, one-meter grid-frame that formed the backdrop for areas C & D.

Area E of the exhibit dealt with new forms created out of warped and curved planes. There were models and pictures of Saarinen's new Yale ice hockey rink, Breuer's Hunter College Library, Yamasaki's St. Louis Airport, Catalano's own house, and many others.

From several points in the balcony area, visitors were able to catch a glimpse of the tall, central space below. This space had been transformed into a full-sized, imaginary American city, made up of facades of existing U. S. skyscrapers. Now, as they left the balcony level, visitors walked down a broad stair to enter this imaginary city.



AREA C CONTAINS FULL-SIZE BLOW-UPS OF "MILE-HIGH CENTER." BALCONY RAIL IS VISIBLE AT LEFT. MODULAR GRID OF NEW MATERIALS IN REAR



SWEET'S CATALOGS



AREA E: NEW FORMS IN BUILDING BASED ON SHELL-PRINCIPLE. THIS AREA WAS BRILLIANTLY LIT BY NEW PLASTIC, LUMINOUS CEILING

AS VISITORS DESCENDED FROM BALCONY, THEY ENTERED A FULL-SIZE, MODERN AMERICAN CITY. FACADE-SECTION AT RIGHT IS SEAGRAM BUILDING



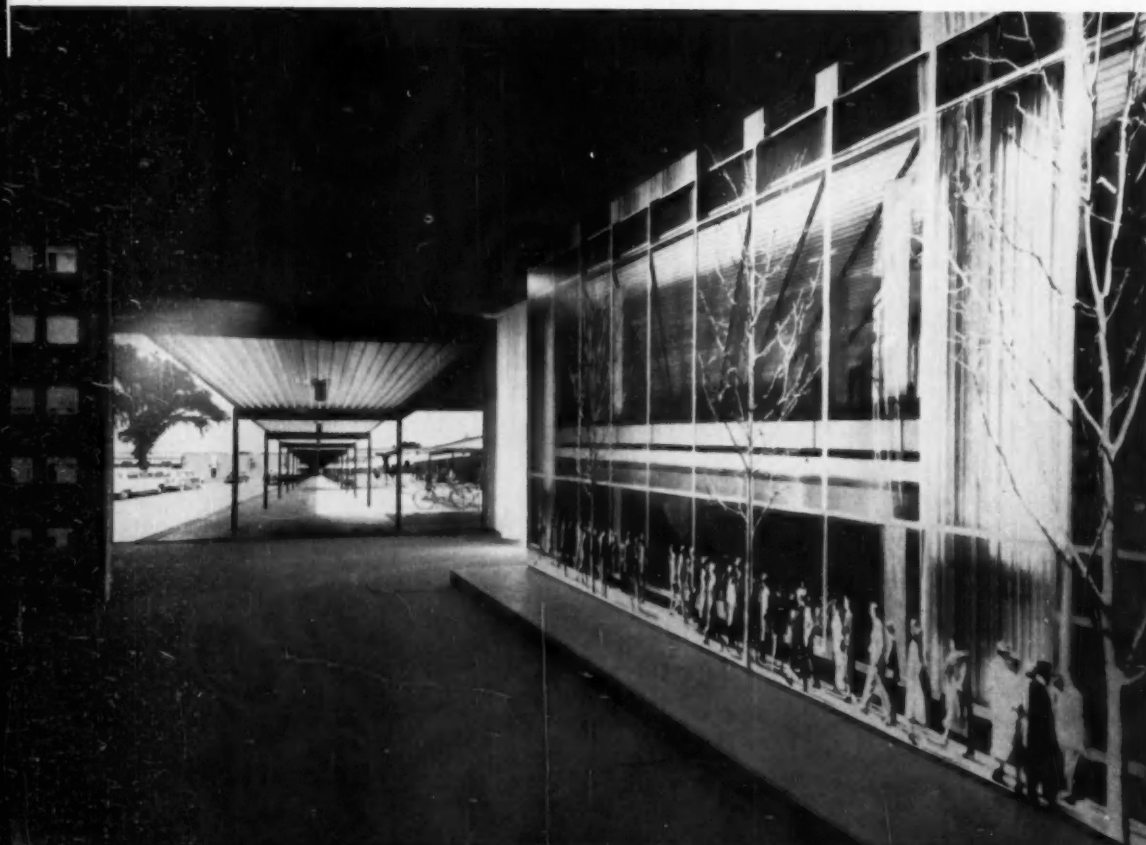
Texlite, Incorporated  
Time, Incorporated  
Union Carbide International Co.  
United States Korboard  
United States Plywood Corp.  
Wasco Products, Incorporated  
Webb & Knapp, Incorporated  
J. A. Wilson Lighting & Display, Incorporated

And the following publications and institutions provided pictorial material and models:

The Architectural Forum  
The Bettman Archive  
Board of Higher Education, City of New York  
Columbia University  
Institute of Aeronautical Sciences  
The Museum of Modern Art  
The National Geographic Magazine  
The Smithsonian Institution  
Yale University



SKYSCRAPER CITY IS SEEN ABOVE. PHOTOGRAPHS IN ONE-POINT PERSPECTIVE (BELOW) GAVE ILLUSION OF GREATER DEPTH TO AREAS UNDER BALCONY.



Six major U.S. skyscrapers were shown in the tall, central area of the Marshall House: the bronze Seagram Building (Mies Van der Rohe & Philip Johnson), the stainless steel Union Carbide Building now under construction (opposite page) and the glassy Lever House (both by Skidmore, Owings & Merrill.) In addition to these three New York structures, there was the aluminum ALCOA Building in Pittsburgh (Harrison & Abramovitz), the louvered Tishman Building in Los Angeles (Gruen), and the porcelain-enamel Exchange Park in Dallas (Lane, Gamble & Associates).

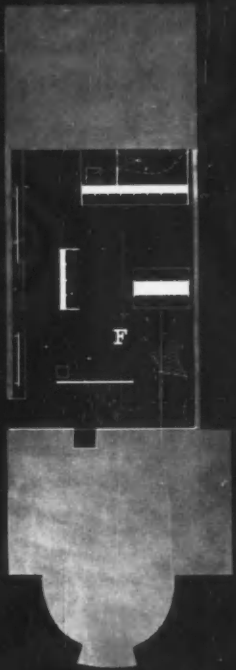
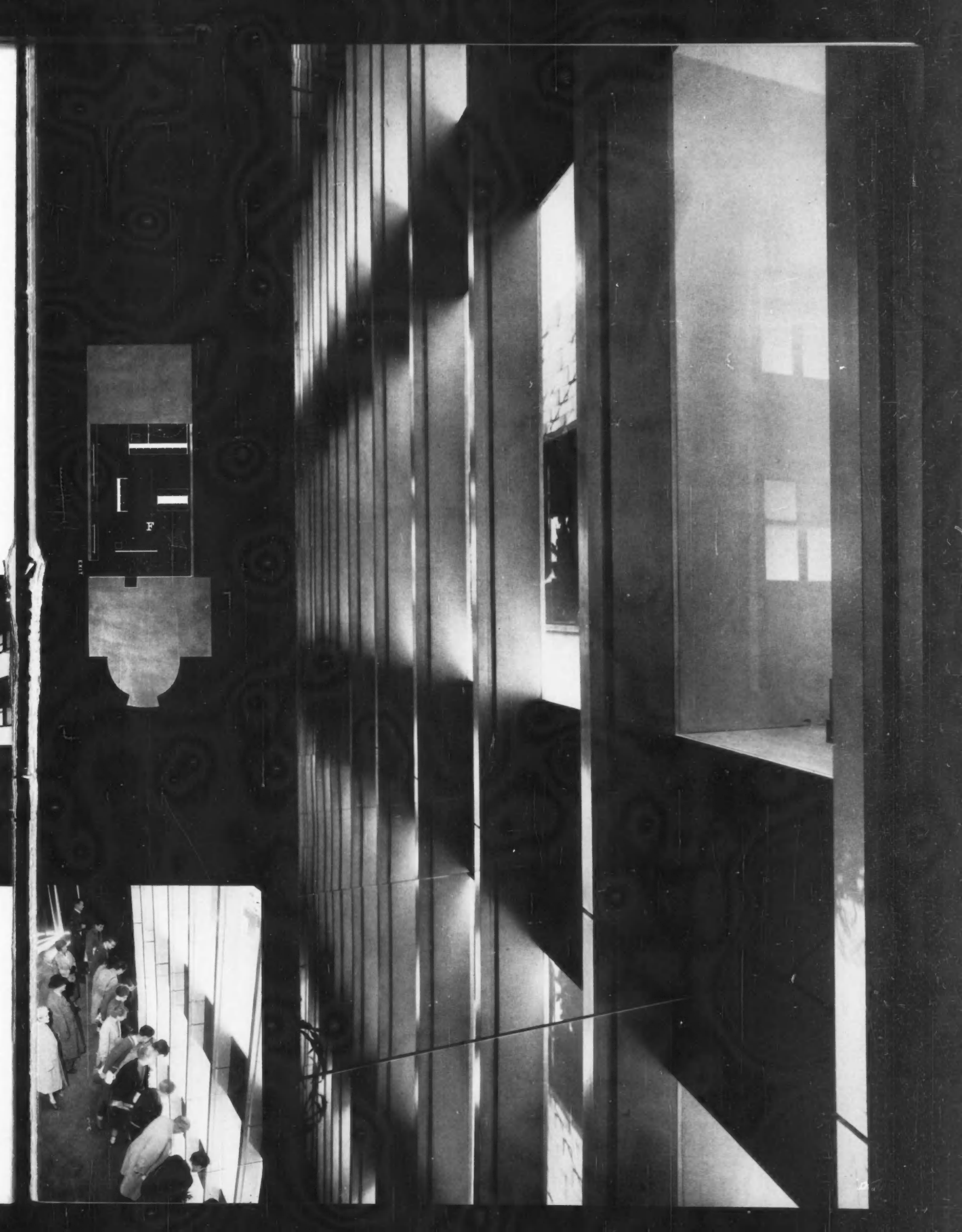
These six facades were so placed as to create two interlocking "piazzas"—and to conceal the ugly free-form balcony and stair as much as possible (see plan opposite).

To dramatize the height and width of these buildings, the 2-story high facades were set between mirrors at floors, ceilings and on both sides.



The resulting reflections *ad infinitum* in all directions produced a startling climax to the show and effectively destroyed the unhappy existing space.

"Amerika Baut" will be shown in part at the Poznan Fair in the Spring of 1958. Elements of the show are being incorporated in the Brussels World's Fair and in a forthcoming exhibition in New Delhi.





## OFFICE INTERIORS

THE CONNECTICUT GENERAL LIFE INSURANCE COMPANY

The program was to create efficient, flexible and pleasant working areas in a building designed to eventually house a personnel of 3000, meeting the multiple requirements of each department and fulfilling current and anticipating future needs; and to design appropriate surroundings for general employee activities. Acknowledging the vastness of the interior space, the Knoll Planning Unit sought solutions that would retain the feeling of spaciousness, at the same time establishing a feeling of unity and continuity throughout without becoming monotonous. This was accomplished by respecting the modular system of the architecture expressed in the structure, walls, floors and ceiling, and carrying it through to the interior design.

Two definite, but related, color schemes were established for the two buildings. In the main building, emphasis is on a bold use of color with neutral tones remaining in the background. In the north wing, the neutral tones are given importance through texture with the use of contrasting natural wood grains—teak, walnut—travertine and Carrara marbles, and again

SKIDMORE, OWINGS AND MERRILL, ARCHITECTS  
INTERIOR DESIGN: FLORENCE KNOLL.  
DIRECTOR OF THE KNOLL PLANNING UNIT

in various fabrics such as silk, wool and linen. Here brilliant color was used sparingly and often unexpectedly.

Because of the extraordinary range of human activities involved, from the design of an imposing penthouse space for Board of Directors meetings to a bowling alley and auditorium, the Knoll Planning Unit used its resources of imagination and skill to the utmost and with the confidence of long experience. The resulting interiors are fresh, simple and beautiful.

Color studies were made of every room, and many experiments were necessary because of the solar glass; special colors were evolved for curtains, wall and floor coverings to compensate for the glass as well as for the blue-whiteness of fluorescent lights. Most of the furniture was especially designed by Florence Knoll to fit the module of the building, notably the square steel tubing on the bases of chairs, sofas, desks and tables. Special wall treatment was used throughout the building instead of paint and plaster walls. The walls are plastic laminate, wood panels, marble, plastic wall coverings, grass cloth, fabric-covered panels (tightly woven wools, silks, felt).



5



6

1. MAIN LOBBY, NORTH WING
2. EXECUTIVE SECRETARIAL AREA
3. TYPICAL EXECUTIVE OFFICE
4. INFORMAL CONFERENCE LOUNGE
5. CONFERENCE ROOM
6. CAFETERIA WING
7. AUDITORIUM



1  
PHOTOGRAPHS BY EZRA STOLLER



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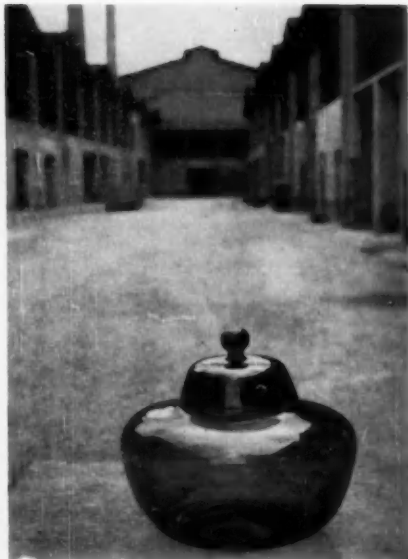
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1. PAVILION DESIGNED BY ROBERTO MANGO, ARCHITECT, TO SHOW ITALIAN TEXTILES

2. GARDEN CHAIRS, ALUMINUM FRAME WITH CANVAS COVERS; DESIGNED BY ARCHITECT PELLINI

3. COVERED BOWL OF GREEN GLASS BY ENRICO BETTARINI FOR THE ETRUSCAN GLASS COMPANY

4. STOOLS FROM SARDINIA

5. CERAMICS DISPLAY IN THE GERMAN PAVILION

6. HOURGLASSES WITH TWISTED ROPES OF COLORED GLASS BY PAOLO VENINI

7. ITALIAN CERAMIC MOSAIC AND CONCRETE TABLE, ONE OF A SERIES OF TABLES, BENCHES, PLANT CONTAINERS; ALL IN BRIGHT COLORS

8. CLAY CANDELABRA AND VASE FROM SICILY, WITH DARK GREEN GLAZE

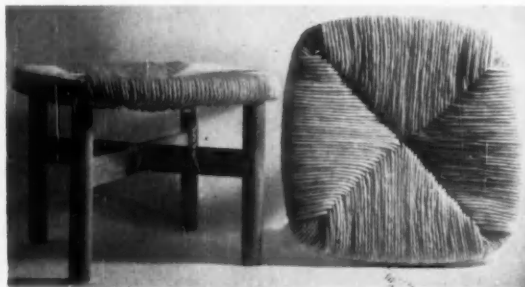
9. SILVER FLATWARE BY ARNE JACOBSEN FOR A. MICHELSEN OF COPENHAGEN

10. PLASTIC GEODESIC DOME—BUCKMINSTER FULLER

11. SWEDISH STAINLESS STEEL TRAY AND COCKTAIL MIXER BY FOLKE ARSTROM FOR AB GENSE

12. CERAMIC JUG AND BLOCK PRINTING FROM SARDINIA

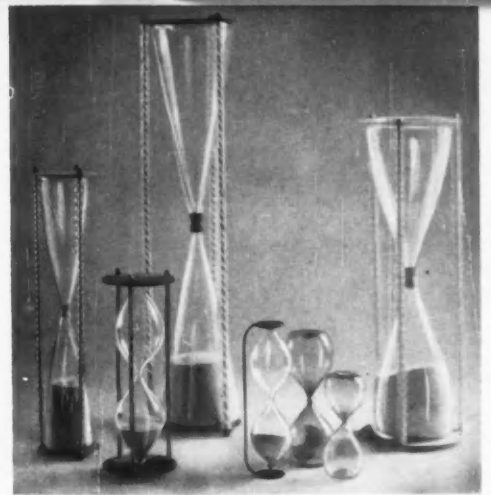
13. THREE CHAIRS FROM THE INTERNATIONAL HOUSE EXHIBITION



4



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## XI TRIENNALE



7



8

In this year's Triennale, the eleventh, one of Italy's numerous exhibitions is an historic survey of the art of exhibiting, with various present-day solutions, from the problem of displaying small objects, to floor plans and models of recently constructed Italian museums—a reminder that Italy's great talent in this field has not sprung from her artistic upsurge since the war.

The Triennale is an expression of Italy's faith in the artist, for although there have always been numerous international trade shows, this is the only one for designers in the field of the decorative arts and industry. Its success during the fifty years of its existence (thirty of them on the once-every-third-year basis) has developed a permanent Triennale organization which functions between shows, and is headed by Ivan Matteo Lombardo. He is also chief officer of Compagnia Nazionale Artigiana, which sent us the "Italy at Work" shows several years ago.

In his introduction to "Forme Nuove in Italia," published by the Triennale Association and CNA for this year's show, Mr. Lombardo says, "The intent of the Triennale is not to draw comparisons between countries, or to impose tastes, but to offer an international forum where free expression may be given in clearly defined art concepts to the elements and trends of taste, which is a foretaste of the way of life of our time."

The hundred or so color and black and white photographs in the book leave little doubt that there is an unmistakable Italian approach to the decorative arts, although they encompass Flavio Poli's severe valve-shaped glass and the folk work of Sardinia.

The Triennale, housed in the Palazzo dell'Arte at the edge of Milan, overflows into the gardens, where Gió Ponti, in an experimental house, has scaled down his structural system for a Milan skyscraper to pavilion size; Roberto Mango's light-weight steel structure for the display of textiles; a series of pavilions where seven countries have developed model rooms; and the United States' geodesic dome by R. Buckminster Fuller. In the surrounding woodlands is an exhibition of sculpture from many countries—Fuller's dome is like a giant soap bubble blown from Rodin's bronze of Balzac, which stands in a grove of pines.

Twenty-three countries set up exhibitions of decorative arts inside the Palace, with an industrial arts section, one dealing with the graphic arts, and about twenty others, including Italy's sections on glass, lace, ceramics, popular arts.

One of the impressive things was Gino Sarfatti's use of light. The father of the contemporary lamp, he has now practically renounced the fixture, in favor of slender unobtrusive metal cylinders cut away to receive a five-foot fluorescent tube which spreads light evenly over an entire wall. One similar to those seen this year won a grand prize in the tenth Triennale.

Excellent garden lights were shown by the Japanese in unglazed clay, in the shape of a 15" cube with circular openings on two sides, to illuminate paths and plants. The Italians showed some concrete and ceramic mosaic garden lights, also garden tables in the same colorful material.

Certainly the most far reaching of all the contributions was Paolo Venini's architectural use of glass. He showed one panel of mosaic-technique colored glass eight feet high, used as an element in a clear glass wall facing a garden. Another large panel using the same mosaic method screened a stairway from view. The design of the colored glass is sandwiched between sheets of clear glass and fused under high heat.

Sweden's section was a lesson in the art of exhibition, the number of objects confined to 200, all in steel and glass and each representing the highest quality of their work. The reason

(Continued on Page 32)



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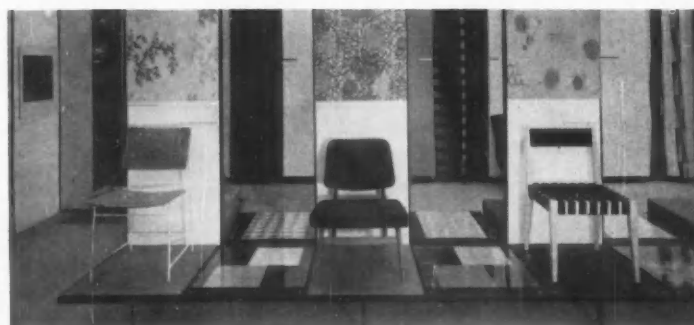
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BY ESTHER McCOY

## THE MODERN ART—FITZSIMMONS

(Continued from Page 19)

Concluding these remarks on the analogies between modern art and science, need I point out that it is quite irrelevant whether the artist takes a conscious interest in science or not? The discoveries of modern physics, biology and psychology are "in the air"; and the artist, as man of his age, concerned to apprehend reality as closely as possible, cannot but be affected by them: the most important element in the modern climate of ideas.

So far I have stressed the rapport of Mathieu's art (and of lyrical abstract art in general) with modern physics. But Mathieu's paintings, unlike those of some of his fellow action painters, may equally well be understood as manifestations of what C. G. Jung has called the "objective psyche," and of the interplay of its energetic elements with the will and judgment of the painter. On fact, his paintings afford an excellent (if unique) illustration of this interplay, of the dialectical process Jung calls "active imagination"—a means of conversing and coming to terms with the components of the unconscious which may take the form of a written dialogue, painting, modeling in clay or dance, and in which the points of view of the unconscious and of consciousness are equally represented.

For if the multiple and highly complex linear rhythms in Mathieu's paintings are neuromuscular, as some of his detractors enjoy saying, they are also psychic (possibly endopsychic) and are constellated by the artist's total situation at the moment of composition, and by the initially passive, but tensely expectant, contemplation of a blank canvas.

Knowing as we do that in its fine structure the human organism obeys the same mechanical-statistical laws as matter generally, and that its components occasionally depart from those laws (but why?), it is no mysticism to speak of a parallelism of psychic and physical events, or of their complementarity. Nor, in a universe of events which are now known to be a-causally and not always causally connected, is it mysticism to note the synchronous relations among things? Considerations such as these make it possible to view Mathieu's paintings as, simultaneously, an interplay between painter and matter, matter and matter, spirit (or free will) and matter, and between consciousness and the

unconscious. They may be called seismographic records of psychophysical rhythms which are at once released and created with the making of the painting. Or we may compare them to radar screens, on which the activity of psychic energetic states may be witnessed.

For art history, what is so radical about the painting that began to appear around 1945 is that the painter no longer searches for significant forms among those already existent and known. He does not even look to the ideal forms postulated by geometry, and by artists of that classical tradition which culminates in Poussin, Cezanne and Mondrian. Instead, he looks to the a-formal, the still unformed and pre-conscious to discover the "latent" forms which emerge, partly as a result of his active contemplation.

The modern artist, like the modern scientist, knows that he stands at a turning point in history, a transition between two eras. In this he may be compared to thoughtful men in the time of Copernicus and Columbus, or in the era of the great migrations which destroyed the Roman Empire and made it possible for a new culture to develop.

The perceptions which are taking form today in the work of such painters as Wols, Pollock and Mathieu will be the crucial factors in tomorrow's artistic decisions.

## II

## The Roots of Mathieu's Art

Strictly speaking, it has none that are direct, recent or Western. Among older painters and critics—those who have stopped growing and like to console themselves with the assertion: We invented it all, back before the First War—it is customary to say that Mathieu's painting is rooted in that of Hartung and Kandinsky. It is, loosely, as the non-Euclidian calculations of modern physics and cosmology are rooted in Euclid. But what a gulf there is between classical and nuclear physics; and how different is the significance and bearing of Mathieu's art from the estheticism, the art-for-form's-sake of Hartung, and the classically composed improvisations of Kandinsky.

Among contemporary artists, the only ones who may cogently be considered together with Mathieu (aside from his fellow action painters) are Dubuffet, Wols and Klee. Dubuffet, because it was he who first formulated (in 1944-46) and practiced a truly dialectical rela-

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tionship with *matière*, stressing that the painting which results from the artist's actions vis-à-vis matter must reflect its "will," its inherent pattern of behavior, no less than his own intention—which, moreover, is often discovered only as he manipulates the material.

Wols may be considered a forerunner because he was the first consciously to concern himself with the structure of the unstructured, "lawless" and therefore unpredictable aspects of matter. And Klee, because he gave his full attention to these same aspects of the psyche, letting them assume forms they demanded, rather than forms imposed by classical-figurative conceptions of art (in the manner of the surrealists of Redon, Goya and Bosch—or of Michelangelo and Leonardo, who had also contemplated the formless).

For the roots of Mathieu's thinking about art we must go back to the thought of hierarchical and pre-humanistic societies and to the most ancient art; while for close technical parallels (to which I will refer in my final note) we must look to China.

### III

*"A man that is born falls into a dream like a man who falls into the sea. If he tries to climb out into the air as inexperienced people endeavor to do, he drowns—nicht wahr? No! I tell you! The way is to the destructive element submit yourself, and with the exertions of your hands and feet in the water make the deep, deep sea keep you up."*

—Joseph Conrad: *Lord Jim*

This famous passage by the greatest master of the psychological novel who ever lived is the best formulation I have been able to find of the attitude of the truly modern painter. It is the attitude of the man who, finding that life has become arid, and that all existing forms of experiencing and communicating have been exhausted, throws himself into the void, into the destructive element, that he and his art may be transformed. It is a way which has brought three well-known painters to their death in recent years. It is also the only way whereby a real transvaluation of values may be effected, and new forms, adequate to primordial experience, discovered. For art, including Mathieu's, is not so much the invention of new forms, new signs, as the expression of primordial relations and possibilities by means of signs which the artist finds and gradually destroys by use.

I have just used the words 'form' and 'sign' interchangeably, and will say at once that I believe the forms of art to be signs—"counters," of varying plastic value and, in all art that is not mere decoration, much more than that: symbols. And here I must explain that by 'symbol' I mean nothing literary, or semiotic, but a means of expressing something that is experienced, that is incompletely known and ultimately unknowable, and that can be expressed in no other way.

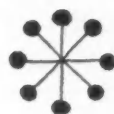
Confronting the void, then, the blank canvas, with no preconceptions as to what he will find there or what form it will take, Mathieu brings himself actively into the process. He is not content merely to elicit forms from the formless: he wants to *formalize*, that is, to ritualize what he finds. He wants forms charged with meaning, as royal seals and religious symbols and rites are charged with meaning.

Proof of my contention that Mathieu brings himself into the process—proof that his art has nothing to do with automatism and accident-mongering—may be found in the circumstance that so many of his paintings, whatever configuration they may display, closely resemble his writing, his signature—as if that were greatly enlarged and fancifully interpreted. From this it is clear, I think, that a strong sense of personal identity is present here, and no mystical loss of self in the "continuum" or "cosmic," as in some action and *tachiste* painting. It is this stubborn insistence on maintaining his own position in the creative act that assures the presence of personal elements, of personality, in his art, together with the universal.

I have characterized Mathieu's signs as symbols. The fact that it is impossible to say exactly what these symbols mean, may be taken as proof of their validity. For once a sign is fully identified, i.e., understood, its meaning and affective potency are exhausted. It becomes a mere convention, of utilitarian value and a toy for academic artists. So I do not ask what Mathieu's symbols mean—not at first. I take them as new facts, new realities, mysterious because still unknown, but charged with meaning which it is up to us and those who follow us gradually to assimilate.

I would say, however, that the realities with which Mathieu's paintings deal are those of *transitional states*. I mean, they are gestures of body and soul such as accompany birth, death, the funeral, initiation and other *rites de passage*. (I think this must be the explanation of Mathieu's titles, which so often refer to death, coronation, journeys and investiture.) His art might also be characterized as "Bardo Plane"—for these snapping, coiling, meandering lines are like units of energy

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which, disembodied, thrust and turn in search of new forms.

Finally, meaning in Mathieu's painting is like meaning in music, and in the dance. Schopenhauer said of music that it was "no representation of the world and its phenomena but an immediate self-manifestation of phenomena: of their essence." This is meaning as expression in movement, and the lines in Mathieu's paintings are charged with expressiveness as a dancer's movements are, individually, and in their relations and sequence.

### IV

But all that I have written so far should be understood metaphorically: as a succession of metaphorical attempts to define the nature of the experience which these tantalizing paintings offer rather than their meaning. For I think the amateur of this new art must cultivate in himself that quality which Keats called *negative capability*, and which painters like Mathieu have in enviable measure . . . "that is, when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason."

### V

Turning to the paintings then and accepting them quite simply, we find they consist of twisting, thrashing lines, of graceful tendrils, tightly coiled spirals, grids and long slashes of color, squeezed for the most part directly from the tube across the surface of the canvas with an extraordinarily rapid, continuous movement. They are gestures which carry conviction, like natural movements executed without hesitation and in close coordination. And for my part I know of no other Western painter who can impart such a sense of speed to his line, or throw a line across a canvas fifteen feet or more in length with a single movement. A trick? a tour de force? Or an illustration of what mastery means?

The lines in Mathieu's paintings sometimes form an outward-expanding complex near the center of the canvas. At other times they almost cover it from edge to edge. The canvas is space, often empty, often a black, white or uniformly toned void in which the clusters of line kindle a sense of intense, highly unstable life. Like the unconscious, or like interstellar space the canvas has no fixed center, as the linear complexes it contains have no fixed boundaries—indeterminate space in which lines, free-floating energetic charges, interact and sometimes arc.

The canvas becomes a field of tensions between straight and curved, blunt and tapered, dense and sparse, thick and thin lines; between thick and thin paint; between the heavily recumbent and the upward flickering, the severely controlled and the carelessly splattered; between graciously undulant strokes and eccentric, savage ones. The oppositions of color are extreme, too: white and black or red and black—oppositions of male and female, they would have been considered in ancient China.

Polar oppositions and their synthesis, then: that is one of Mathieu's principles of composition. The other is consonance—the consonance obtained, for example, by the repetition of similar rhythms and motifs, perhaps inverted. There is the consonance of vertical and horizontal spirals, of verticals which rise and descend like stalagmites and stalactites, of arcs which are related to each other as mirror images, or as left and right-hand gloves. And between these two extremes, of opposition and consonance, there is a constant interplay—fountain-like in the *Mort de la Reine Edith*—of meditating elements: lines which shoot obliquely upward, for example, and others which curve down and backward.

The linear design of Mathieu's paintings may also be analyzed in terms of movement and tension—related qualities, but not identical. Thus the movement begun in the first stroke is carried along by later strokes. But to prevent this movement from degenerating into mere flux, and to vitalize it, tension is added with counter-strokes, which block it, direct it into other channels or force it to leap as a waterfall leaps, or a bolt of lightning.

By now it should be clear that all of these tensions and devices for creating tension are of a kind one finds preeminently in Chinese painting: that is to say, they are ideographic, depending on lines and the intervals between them. And because the design of Mathieu's painting is characterized by lateral movement achieved by an interplay of tensions and rhythms, and not by a symmetrical-asymmetrical balancing of color-areas, his art may be called an art of time—in which, again, it is very Chinese.

This brings me back to what I said before: that it is a musical art, in which the timing and pacing of the stroke is all-important. His paintings are filled with accelerandos and ritardandos of spacing, and of the line itself; with crescendos of closely spaced strokes and the diminuendos of single lines detaching themselves and flowing into space.

There is one other characteristic of his art I would like to mention briefly: its elegance. Some of my more puritanical colleagues in America have held this against it, having the frontiersman's mistrust of anything that is done with style, or mistaking elegance for chic. They should remind themselves of the mathematician's use of the word: elegant is that which is economical and exact.

In conclusion I would like to call attention to the sacral character of many of the configurations we find in Mathieu's paintings, so much like chalices, many-branched candelabra, and lights flickering in darkness. With all the scientific analogies they present, these paintings have, I feel, a markedly religious character. But if they spring from a religious attitude, it is a decidedly iconoclastic one, comparable to Zen or to the Taoist *wu wei*. For Mathieu's art demands a renunciation of all images (including all those I have used in these notes). It is an art of pure act and experience, a self-emptying that leads to a condition of potency, in which the painting suddenly flashes forth like lightning in a hollow sky.

#### TRIENNALE—McCOY

(Continued from page 29)

it showed no hint of travel fatigue is perhaps because it was set up in Stockholm and rigorously pruned before being shipped to Milan.

The European countries have long seen the value of sending their best work in the decorative arts to the Triennale, while the U.S. chooses to be represented by its industrial design. Why could not the U.S. have commissioned Fuller to design a new dome for the Triennale, instead of sending the present one which has been traveling the European trade fair circuit for many months? Why is not some of our good work in the decorative arts shown? Richard Baringer, who was in charge of setting up the dome, and the communications show inside, designed by Paul McCobb, suggests an exhibition at the next Triennale of work of the Navajos and other Indian tribes, or of Shaker furniture. Why not? The problem seems to be in the appropriation of money for such a project. This year one-half of the appropriation was withdrawn after the exhibition committee, headed by Walter Dorwin Teague, had already made the designs. With the original appropriations by the Department of Commerce and USIS small, the withdrawn funds gave the U.S. little margin to work on.

#### INDUSTRIAL BUILDING—BREUER

(Continued from Page 12)

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#### NOTES IN PASSING

(Continued from Page 11)

The result is that all our most able children tend to receive the same kind of education—a verbal academic one. Moreover when, as in many countries, selection is made by examinations of attainment and depends at least in part also upon parents' ability to pay fees and to support a child in school well beyond the compulsory age, this education tends to have a marked social bias. The able child from a working class family is less likely either to enter or to succeed than a less able one from a middle class or professional family.

Even where, as in England and in the Scandinavian countries, selection is made on the basis of objective tests and secondary education is free, it has been shown that this social bias is by no means absent. Equality of educational opportunity is only partly a matter of adequate educational provision and fairness in the allocation of

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places in different types of course. The able child's own family and the immediate community within which he lives have themselves from his earliest days conditioned his ability—sometimes in the wrong directions so that he may be unable to show his true prowess.

Even when a child from a poor family wins his way, the discrepancy between the values and motives of his home and community and those embodied in the school and held by most of his contemporaries may be too great. He may then either leave prematurely or conform against the grain only to find later that he belongs neither to the group from which he comes nor to that towards which his education has thrust him. Writ large this is the problem of able members of a developing but still primitive community educated abroad; but it is also a daily problem in societies where academic education is historically based on a particular social tradition.

Such segregation presents other dangers. The first is that, however we may recruit them, abler pupils in the academic school who go thence to the University and into professional life are cut off from three-quarters or more of their fellows at a time when social, political and humanitarian attitudes are likely to be formed. An élite is educated out of touch with the bulk of humanity. What is more, because of the prestige of academic courses, able children are implicitly taught to believe themselves superior to the rest and to despise much of the work of the world to which they could make a peculiar contribution. This may be particularly true in a country in course of development which produces a surplus of the academically trained who are unwilling to soil their hands in the essential tasks. Such attitudes are intensified by curricula which are often remarkable for valuing studies in proportion to their uselessness rather than for truly training the minds and personalities of the ablest for the responsibility and self-sacrifice imposed by their superior gifts.

Because of this, many educationists have held that all children should be educated together in the same schools and classes, at least until the end of compulsory schooling. The common school is held to be "more democratic." This attractive idea needs close examination however lest we confound equality of human value and human rights with equality in ability and identity in social contribution—

vastly different things. All men should certainly be born free and equal; but it is quite certain that such equality is a political and ethical concept, not a psychological one. Children differ ineluctably in their needs and abilities and therefore in the kind and pace of education appropriate to the full flowering of their personalities. Nothing could be more profoundly undemocratic than educating all children in the same way and at the same level.

This fortunately has never seriously been tried. Many school systems have, however, attempted to keep a considerable range of ability in the same class and an even wider one in the same school, and then to differentiate curricula through optional courses and through individual and group assignments, to meet differing needs. Some of the comprehensive schools in England and the Junior and Senior High Schools of the United States do this. The advantage is that, at least until mid-adolescence, children of all levels of ability mix in their daily lives. Many activities, social, artistic, sporting, can be carried on together irrespective of differences in sheer capacity to learn. Pupils can find out that intellect is only one dimension of personality and that there are other forms of excellence and other instruments of service.

The practical danger, and one which is making many educators, particularly in the United States, uneasy, is that the abler children may be insufficiently stimulated. They may tend to hide their light under the bushel of conformity to the mean. We know too that able children and adolescents gain from each other and from the stimulus of emulation much that would not arise spontaneously.

What then is the solution? There are probably many solutions to the problem but their implementation depends upon factors not all fully understood and some outside the control of educationists. An educational system is the product of a society and it is only by thoroughly understanding that society that one can begin to change education, and through education to improve society. Hence lightening solutions and universal prescriptions are impossible.

Perhaps the most valuable human attitude is a sense of disinterested personal and social responsibility. Such an attitude, coupled

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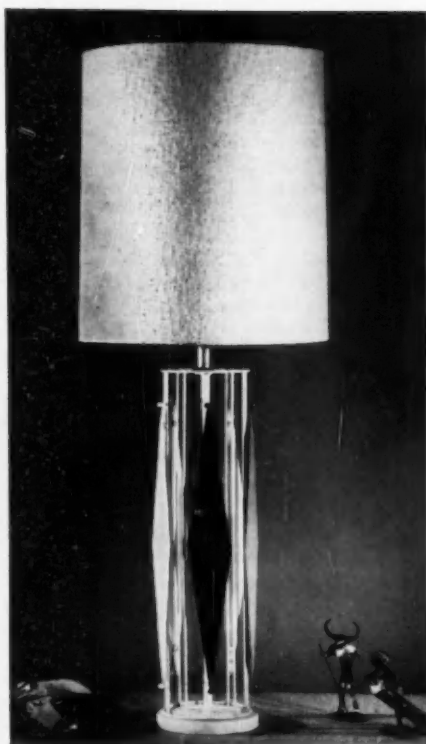
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with harmonious personal development, puts high ability at the service of humanity without too much thought of personal gain or prestige. It has marked the truly great men of all times and nations. It has by no means always marked the bulk of leaders in art, science and politics in all countries. Genuine humility and understanding of others are equally important if leadership is to be acceptable within a democratic framework. Government by consent does not necessarily imply government by mediocrity. It should imply that those who have deep insight use their minds to help others see; neither impose a solution nor withdraw aid in disgust.

Such attitudes and such personal balance do not come to the able child or to the rest of us suddenly or by chance. They have to be produced by education, and are unlikely to be produced otherwise. They must be implicit and explicit at least in school and preferably in the home too.

Differences between children and adults in all the dimensions of personality and particularly in sheer intelligence will however always exist—and it is stimulating that this should be so. Hence a rich and highly stimulating educational environment, within which pupils can choose the nurture of which they have need, is essential for all children and for the able most of all. This must mean that traditional curricula and methods, many of them based upon outmoded concepts of social and pedagogic aims, should be closely scrutinized and that while certainly the strenuousness of academic demands for the able should be maintained, the fields of study might be greatly broadened, particularly during adolescence.

The teacher of the highly able child then becomes the guide, philosopher and friend rather than the instructor he so often is at present; and the standards he maintains are those of scholarship shown in all, and not merely the traditional academic, fields. More even than with most children and adolescents, with the able he stresses the ideas of responsibility and service and provides real opportunities of every kind for strenuous endeavor for the benefit of others. Thus the educational catch-word of "learning by doing" may acquire a real meaning. The able will only be trained for disinterested social leadership and responsibility by exercising it throughout the period of their growth and education. —W. D. WALL, UNESCO.

## ART

(Continued from Page 6)

is seen in the way Gorky had learned to detach line from color. The incisive calligraphic line wanders around color, leaving a breathing space between and thereby creating three planes (the background, the middle plane between contour line and inside color, and the color plane itself). This draftsman's method of compounding space references was to become Gorky's hallmark. Gorky was one of the few modern painters to adapt successfully an old master technique (since that is what the line and tone method is) to contemporary needs.

Gorky's transformation of Miró's suggestions, his apt quotations from the older painter in his work need close attention. Though Gorky took on Miró's way of making line significant, and of floating a fantasy space, Gorky's art was fundamentally almost antithetic to the Spaniard's. Miró is tough, he is ironic, and he can be savagely intense. Gorky, on the other hand, is subject to extremes of sentiment which are conveyed in his work; his intensity is the high-pitched, febrile intensity of a poet and never the strident, muscular intensity of Miró.

The floating space is picked up again in 1943 in "Waterfall" where Gorky has completely abandoned the cubist structure in favor of an undulating, amorphous space scheme adequate to the feeling of flow he wished to suggest. Gorky goes back here to the thin brushing of his portraits, only in "Waterfall," the wash surface becomes one with its canvas carrier. Line occurs sparingly, and the forms are loosened, vaguely related to a small red heart and falling downward to suggest water, bodies, natural forms and all the elements which had caught Gorky's emotional attention and which ultimately give his art the sensuous authenticity which neither cubist nor surrealist approaches provided for him. In this freer approach, Gorky's eroticism, seen in frequent allusions to breast and buttock as well as in less obvious symbols, finds an outlet.

Around 1944 Gorky seems to have let something go, freeing his hand from its former disciplines and letting his visions of vegetable life, landscape and human morphology flow over his canvas in graceful profusion. Paint was thinned to diaphanous wash, controlled and shadowed, and used primarily to heighten curvilinear, calligraphic forms. The white ground breathes beneath, rivulets of dim color fall like gauze drapes from the upper frame, fruits and lips and insects and seeds spread themselves over the surface. Gorky's own world is all there, purged of the moustaches and hairy caterpillars of Miró's and Masson's world. Instead, there is a distillation and abstraction of the total life he felt so keenly around him and which entered his hand and vibrated in his line. In this new image, he reiterates the space first posed in the white Sochi study: the softly diffusive space which works its way close to the picture plane and seems to move out laterally into infinity. (In this he converged with contemporaries who arrived simultaneously at the same space conclusion.)

There were regrets. In 1946, he apparently tried to recapture the security of cubist composition but they were unsuccessful, sluggish paintings and, shortly after, he returned to the problem of the thin calligraphic manner which seemed closer to him. In a study for *Agony*, 1947, the gentle tones and brilliant use of the white of the canvas remind us of Gorky's apprenticeship with the old masters. How Gorky would have loved to work as Tintoretto did, with glaze upon glaze. At any rate, he came very close in the delicate way he treated his surface to bring the lightest of light and the palest of shadings to relate to the limned forms.

In his last few paintings, Gorky indicated his essential interest in unifying the surface. The soft forms which kept asserting themselves throughout his work are absorbed in these last works by the atmospheric covering, the membrane of color which is the skin to the muscle of the taut canvas.

It is difficult even now, nearly ten years after his death, to determine Gorky's true position, although his influence makes it clear that he, in turn, provided many a younger painter with a network of possible choices just as he had found his choices before. But his originality—or better, his personality, is obviously major.

• • •

Mathematicians often refer to the beauty of a problem, to the esthetics of problem-solving. If the beauty of José de Rivera's forged

bronze and stainless steel sculptures at the Borgenicht Gallery had to be qualified, it might be compared with the special beauty connected with mathematic equilibrium. These highly polished sculptures have their internal logic, and it is a logic closely related to mathematic proportion and geometric precision. A simple parabola for example is turned on its axis, balanced so delicately that when it turns, it forms a dozen other perfect geometric configurations. Another form grows up from a coiled circle, looping out in space so that at a certain angle, the sculpture opens out like a great oyster shell. Another, so fine that the sinuous line from one angle all but disappears in space, balances two nearly intersecting ovals—and it is the nearly which makes the piece.

There are in this exhibition, a few academic pieces, a few which are perfect, but lifeless, transcriptions of geometric line. But they are amply balanced out by the two or three major works—those infinitely simple and perfect bronze figures unfurling in a thousand combinations in space.

\* \* \*

Afro has had another exhibition at the Viviano Gallery, and his singular lyricism once again makes its tender impression. These new paintings are slightly modified by a new interest in spontaneous line, and this helps temper the elegant blandness of some of Afro's work. In one or two of the paintings I sensed the will to move out of a well-exercised style and for that reason will leave a further analysis of his work for a later date. I will only add that Afro has lost nothing of his poetic aptitude, but seems about ready to gain in pictorial vigor.

#### MUSIC

(Continued from Page 9)

is not humorless, but the joyousness and gaiety, the occasional heroic efforts of his music never rise above the immanent tragedy. The finales of the late sonatas, the G major Quartet, and Cello Quintet are psychological fugues, in the mood of Shakespeare's tragic closes, flights through fields of flowers from nightmare and dissolution. Yet the commentators speak of "peasant dances!"

Unlike Schubert, Alban Berg was never at ease with his creative gift. He clung to the inspiration and critical authority of Schoenberg like a child to a parent. He writes Webern: "How despondent you must be again, far away from all those divine experiences, having to forego the walks with Schoenberg and miss the purport, gestures and cadences of his talk . . . Twice a week I wait for him at the Karlsplatz, before teaching at the Conservatoire begins, and for the fifteen to thirty minutes walk in the midst of the noise of the city, which is made inaudible by the 'roar' of his words . . ." When Schoenberg was displeased with him, Berg shrank into childish pitifulness. No composition could satisfy him, until Schoenberg had approved it.

Berg's gifts and qualities, pervaded by German morbidity, found their best expression in setting, with great skill in framing the libretto, plays by the two German apostles of dramatic expressionism, each born before his true time, *Wozzeck* by Georg Büchner and *Lulu* by Frank Wedekind. His third masterpiece is the Violin Concerto, an anguished and exalted *Elevation*, composed after the death by polio of Manon Gropius, daughter of Alma Mahler by her second marriage. Lacking the discipline of Schoenberg, the ascetic self-sufficiency of Webern, Berg strained to find melodies and forms that would assert discipline yet remain as subject to every flicker of emotion as Schubert's melodies. In the latter he was successful, but his forms, however strictly framed, are distorted by their emotional burden; his melodies, constantly seeking intervallic independence, cannot dispense with harmony. The most severe example of his incapacity to achieve contrapuntal mastery by force is the Concerto for piano and violin with thirteen wind instruments, an anagram with mirrors that achieves musical ease only in the second movement. He composed between chaos and passion, twisting impersonal theoretic devices to a frenetic agony of expression. As music his art is clumsy and will not wear; as drama it speaks to our time and will survive as part of the record of our time. At his most powerful he can bring to vision, if not to contemplation, the mortal horror Schubert fled before. He lacked Schubert's ability to transform the clumsiness of unassuaged feeling by the assurance of a convinced art.

H. F. Redlich's new biography of Alban Berg reveals little of the inward man, glosses over his real problems and cannot make up by enthusiastic analysis an essential lack of grasp. Berg, though

less than Schoenberg and Webern, was a great, if limited, composer. He deserves, as they do, something far more than the critical analysis that has been until now the only written discussion of their art.

The fact that music can be well composed without harmony or theoretical counterpoint, and that in such circumstances fresh melodies can be conveyed, with some loss of efficiency in variation, which is made up in this instance by an increase of rhythmic definition, has been again well demonstrated by Harry Partch in his new ballet *The Bewitched* (Gate 5 Records). Partch's 43-tone scale does not allow scholastic harmony and denies the established conventions of counterpoint. Yet his steady progress towards a more satisfactory organization of his means is well established throughout this large ballet and especially by the highly developed music of the Prologue. Though not a modest creator, Partch believes that his music will not stand alone, without help of verbal text or stage action. However, this may have been true of his earlier music, it is not true of *The Bewitched*. Partch's last three works are important contributions to the indigenous independence of American music.

I have always believed that American jazz, in idiom rather than in its stylistic manifestations, can contribute significant sound-patterns and melodic design to seriously composed music. Traditional harmonic methods vitiate the native character of the jazz idiom; imitation of jazz styles may be amusing, charming, or pathetic but does not contribute to any type of more concentrated esthetic organization. Use of the tone-row, which eschews traditional harmonic convention, should provide a structural method by which jazz idiom can be organized.

I am happy to report that George Tremblay's *Serenade for 12 Instruments*, given its first performance at a Monday Evening Concert in October, demonstrates with great interest, humor, and beauty how such a thing may be done. This 12-tone jazz *Serenade* in several movements, superbly performed under the skilled direction of David Raksin, is one of the most attractive and certainly one of the most melodiously successful new works by an American composer that I have heard in several years. It deserves wide performance. It should be recorded by the original group which performed it at this concert.

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(211a) New Soule Steel Stud: Major improvement in metal lath studs, Soule's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, California.

(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

(292a) Built-in Ranges and Ovens: Latest developments in built-in ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

(360) Telephones: Information for architects, builders on telephone installa-

tions, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles, California.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29 3/4" x 9 3/4"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

(956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Illinois.

(233a) Pryne Blo-Fan—Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 North Towne Avenue, Pomona, California.

(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of water-proofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

#### SOUND CONDITIONING

(310a) Sound Conditioning: Altex Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18). Altex Lansing equipment includes tuners,

preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

(289a) Sound systems: HI-FI and Inter-communication. All types of sound systems for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock of quality component parts. Visit our showrooms. Free consultation service. Write for information, California Sound Products, Inc., 8264 Melrose Avenue, Hollywood 4, California. Phone: Webster 1-1557.

#### SPECIALTIES

(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(240a) Swimming Pools: Anthony Pools introduces easy-to-operate rust-proof filter system with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure: Anthony Pools, Dept. AA, 5871 East Firestone Boulevard, South Gate, California.

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; latex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(312a) 4-unit tabaret: Designed specifically to fulfill the needs of designers and artists for a work cabinet which combines good appearance with practical utility. Four modular units provide storage for every design tool and material including type catalogs and other reference books. Also available: a single-unit tabaret. For further information write: M. Flax, 10846 Lindbrook Drive, Los Angeles 24, California.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

✓(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den.

Merit specified CSHouse No. 17.—The Rotir Company, 8470 Garfield Avenue, Bell Gardens, California.

(290a) Indoor Movable Shutters: Illustrated brochure shows many features and installations of Paul Heinley Indoor Movable Shutters—with details on newest shutter treatment, Shoji Shutters. Specifications include construction details, methods for installing and information for ordering or requesting bids. Paul Heinley, 2225 Michigan Avenue, Santa Monica, California.

(222a) Architectural Window Decor: LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 8030 West 3rd Street, Los Angeles, California.

(303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, P. O. Box 24664 Village Station, Los Angeles 24, California.

(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington.

(183a) New Recessed Chime: The K-15 is completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installa-

tions in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(311a) Architectural Lamps: New and patented method of using a special plastic ribbon over plastic coated frames producing a soft diffused light. Shapes are fully washable, non-inflammable, heat-proof, colorfast. Wholesale only. Catalog and price list available on request. Scandinavian Center, Inc. 366 N. Robertson Blvd., Los Angeles 48, Calif.

#### STRUCTURAL MATERIALS

(299a) Construction Plywood: Announcing a new, 34-page, four-sectioned construction guide containing full-page structural drawings that provide authoritative basic information on types, grades, and applications of fir plywood for builders, architects, engineers and building code officials. The booklet covers information on floor construction, single and double wall construction, and roof construction, while including recommendations and plywood excerpts from "minimum property requirements" of the FHA. Booklet is designed for maximum simplicity of use and quick reference, all contained in convenient notebook form, ideal for draftsmen. Sample copies available without charge from Douglas Fir Plywood Association, Tacoma 2, Washington. Quantity orders are \$12.50 per hundred.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, California. HOLLYWOOD 4-8238.

(113a) Structural Building Materials: Free literature available from the California Redwood Association includes Redwood Goes to School, a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

✓(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend harmoniously with decorative effects on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California.

(302a) Decorative Building Tile: Italian marble spheroids are machine pressed into channeled cement units to make Fulget mosaic tiles. Available in three forms, Wall tiles, Rizzada and Pavimento. Wall tiles 4¾" x 9½" come in 20 basic marbles, polished or natural, colored glass or mother of pearl. Rizzada 8" x 16" comes in 8 marbles, natural finish. Pavimento 16" x 16" is flush finish, suitable for flooring. The tiles are frost and heat resistant, stones will not crack or loosen even under extreme conditions. Imported and distributed solely by the Fred Dean

Company, 916 La Cienega Boulevard, Los Angeles, California.

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. La Salle St., Chicago 3, Illinois.

✓(309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

#### SURFACE TREATMENTS

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles 36, California.

(228a) Mosaic Western Color Catalog: In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 81-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dent. AA, 829 North Highland Avenue, Hollywood 38, California.

(314a) Mosaics: Architectural murals and bas-relief mosaics personally designed, executed and installed. Color consultation on specifications and installations. Facilities to handle everything from straight footage to complex commissions anywhere in the country. Studios open to architects and their clients by appointment; brochure, 16mm Kodachrome film and sample kit presentations available. Phone or write: Joseph Young Mosaic Workshop, 8426 Melrose Avenue, Los Angeles 46, California.

(227a) Mikro-Sized Tile: Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls and integral corners. Spacing lugs on two edges only—twice the size of regular lugs—providing standard 3/64 inch joints. Time saved by elimination of shimming, sanding, juggling as tiles are uniform in size. For detailed information, write to Mr. Allan Paul, Adv. Mgr., Gladding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles, Calif.

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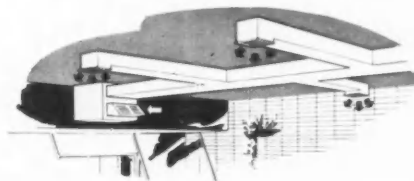
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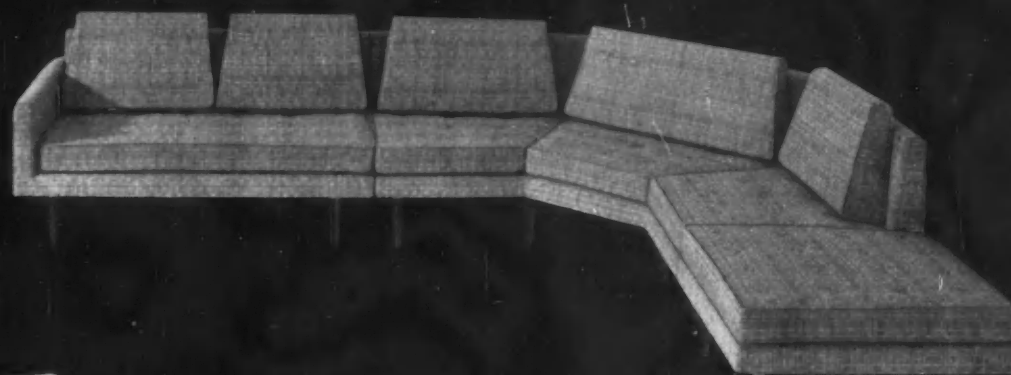


(above) K-1/102 Sofa

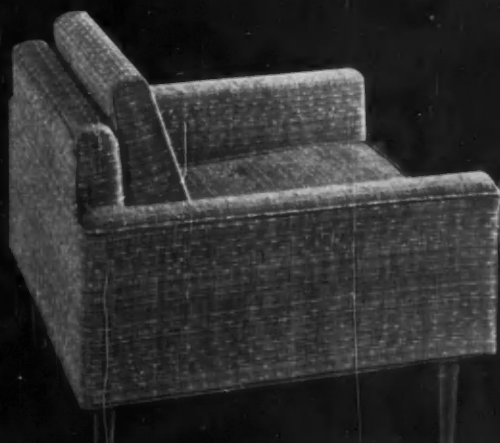
(below) K-1/54 Two Seater

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